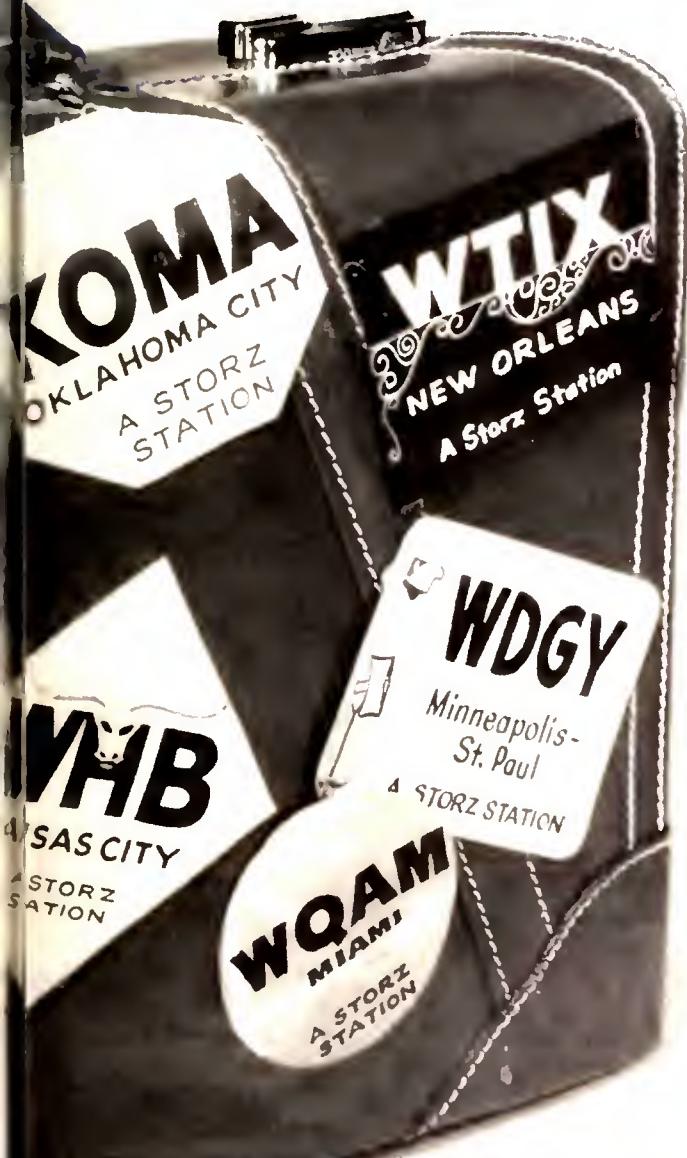


SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

Successful trip . . .



where there's
a Storz Station
there's audience

RECEIVED
APR 10 1959
NBC GENERAL LIBRARY
you
can
tell

'RADIO INDUSTRY
DESERVES A
SPANKING'

So says a leading marketing v.p. in an off-the-record interview on the state of radio today

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AMST: what the
allocations fight
means to sponsors

Page 36

How airtight
planning can cut
cost of tv tape

Page 42

today's
Radio for
today's selling

TV basics: more
one-hour shows on
nighttime tv lists

Page 45

Todd Storz, President
Home Office: Omaha
WDGY, VHB, KOMA, WQAM
represented by John Blair & Co

SELLING POWER PLUS

Fact #1: Pulse shows more people listen to WTOP in the 20 counties which make up the Greater Washington area than any other radio station. Fact #2: Independent survey reveals more than 76% of WTOP listeners are in income groups over \$6,000 per year. Conclusion: in Washington, the important station is . . .

wtop radio

WASHINGTON, D. C.

*An Affiliate of the CBS Radio Network
Represented by CBS Radio Spot Sales*

operated by THE WASHINGTON POST BROADCAST DIVISION

WTOP Radio, Washington, D.C. • WTOP-TV, Channel 9, Washington, D.C. • WJXT, Channel 4, Jacksonville, F



St. George made things happen in Macedonia . . . and



WPEN

RADIO MAKES THINGS HAPPEN IN PHILADELPHIA

WPEN is the only radio station in Philadelphia broadcasting up-to-the-minute traffic reports directly from our own helicopter. These authoritative, on-the-spot reports of traffic conditions are broadcast by Philadelphia Police Department traffic experts. In Public Interest—and in Sales—WPEN Makes Things Happen In Philadelphia.

WPEN

Represented nationally by

GILL—PERNA

New York Chicago Los Angeles San Francisco Boston Detroit

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Radio deserves a spanking

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Now Your ANNOUNCEMENTS Can Get HIGHER VIEWING!

Thanks to the fact that WHO-TV has invested over \$250,000 in top film packages*—and programs them in excellent time periods—you can buy one-minute participations, with **FABULOUS** ratings, at exceptionally low cost!

WHO-TV particularly recommends these three terrific shows—*all* with vastly higher ratings than their competition, according to ARB for January 12—February 8, 1959:

FAMILY THEATRE (12:00 NOON to 2 PM, MON. thru FRI.)
 Average ARB rating, Mon.-Fri.— 1 Week 4 Weeks
WHO-TV 16.2 15.3
 ARB Cumulative Rating—42.0%

EARLY SHOW (4:30 PM to 6:05 PM, MON. thru FRI.)
Average ARB rating, Mon.-Fri.—
WHO-TV 23.1 20.4
ARB Cumulative Rating—47.9%

LATE SHOW (10:30 PM to sign-off, MON. thru FRI.)
Average ARB rating, Mon.-Fri.—
WHO-TV 10.6 10.6
ARB Cumulative Rating—31.7%

PGW has all the dope, including the list of top-flight advertisers who are now *using* these spectacular offerings. Make a note to ask your Colonel!

MGM—Warner Bros.—NTA "champagne"—ABC "Galaxy 7"—NTA "Rocket 86"—NTA "Big 50"—Flamingo 92
westerns—Popeye—Bugs Bunny—Betty Boop—etc.

WHO-TV is part of
Central Broadcasting Company,
which also owns and operates
WHO Radio, Des Moines
WOC-TV, Davenport



WHO-TV

Channel 13 • Des Moines

Cot. B. J. Palmer, President
P. A. Loyet, Resident Manager
Robert H. Harter, Sales Manager
Peters, Griffin, Woodward, Inc.,
National Representatives





...and he had a microphone." Ray Newby (right) in 1959 recalls how he, at the age of 16 and Charles D. Herrold founded a radio station in San Jose, California fifty years ago. Credit to Herrold as the originator of broadcasting is many years overdue. While other experimenters were using their wireless equipment for point-to-point communication, Herrold thought of radio as an entertainment medium for a mass audience. Mr. Newby recounts, "Folks with crystal sets in San Jose and for miles around at first were amazed to hear voices instead of code. We'd go on Wednesday evenings and broadcast voice and music for a half hour. And sometimes we could run longer if the microphone and everything didn't get too hot."

That 15-watt station which Herrold started back in 1909 has continued, through KQW, to the present 50,000 watt KCBS in San Francisco. And, Herrold's dream to "broadcast" to a mass

'I bought a one inch coil...



audience has become a striking reality. Today, KCBS is heard by eight out of ten Northern California families each week.

1909 The first radio broadcasting station in the world.
1959 The Bay Area's first station in the world of entertainment.

(Historical data from "Broadcasting's Golden Anniversary" by Gordon Greb, Assistant Professor, San Jose State College and published in the Journal of Broadcasting University of Southern California, Winter Edition, 1958-59. Reprints on request.)

RADIO **K** **SBC**
50 YEARS OF BROADCASTING 1909 1959

IN SOUTH GEORGIA
AND
NORTHWEST FLORIDA . . .

A NEW MARKET

since Mar. 19th!

WALB-TV's new 1,000 FOOT* TOWER

has almost doubled
the effective WALB-TV
market in this area!

(Tallest in South Georgia
and North Florida)

• GRADE B POPULATION
NOW IS:

700,000

• GRADE B TV HOMES
NOW ARE:

126,200

*Write for
new coverage map!*

ALBANY, GA. CHANNEL 10

WALB-TV



Raymond E. Carow, General Manager

Represented nationally by
Venard, Rintoul & McConnell, Inc.
In the South by James S. Ayers Co.
One Rate Card

NEWSMAKER of the week

If J. Walter Thompson Agency had a fatted calf, then last Friday was the day for real chops. After 10 years, the prodigal returned. Standard Brands' Chase & Sanborn coffee, a pioneer sponsor of big variety shows in both tv and radio, came back to JWT after a decade with Compton.

The newsmaker: In his 30 years with JWT, Norman H. Strouse proved his talents in many areas—research, planning, art, copy and finance. Last week he demonstrated a new one—retrieving a strayed account.

The Chase & Sanborn coffee account strayed away in 1949, six years before Strouse became JWT's president. Now it returns, a fatter, sleeker account billing between \$6.5 and \$8 million, and includes not only the original Chase & Sanborn regular coffee but a full-grown offspring—instant coffee. When the account first left JWT for Compton, the instant coffee was an infant business, practically in the development stage with almost all sales to the Armed Forces for ration kits. By today, instant brews have all but revolutionized the coffee business, and television was the force behind that revolution.

Indeed admen look upon the shift back to JWT as still more evidence of tv's impact. Under Strouse, the \$300 million agency of JWT has had remarkable success in scoring with network tv shows. Admen expect that the presentations which brought the account back to the fold certainly include a bold thrust into nighttime network tv.

That Chase & Sanborn coffee has been out of nighttime network for years seems incredible. For here was an account that pioneered both radio and tv network in its first alliance with JWT. It introduced to net radio the big variety show concept, was the first big network variety show sponsor on tv back in 1946. In net radio's hey-day, Rudy Vallee, Eddie Cantor, Bob Burns, Rubinoff and his violin, Edgar Bergen and Charlie McCarthy were synonymous with Chase & Sanborn or Standard Brands; the company was the first to tie product identity to big star names (not to characters such as Pepsodent's *Amos and Andy*). In the same era, one of the first big marketing moves by foods was introduced by JWT with the Chase & Sanborn "dated" coffee.

It was a happy first union between JWT and the coffee account; air media watches for big things from the Strouse reconciliation. 



Norman H. Strouse

Pipot
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ad Retailers Ass'n
of Ferguson
of St. Louis
n Chewing Gum
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Hng Co.
evrolet Co.
Cream
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reeters	Great A & P Tea
ad Grocers Co.	Greater St. Louis Automotive Ass'n
ad Retailers Ass'n.	Griffin Shoe Polish
of Ferguson	Grove Laboratories
of St. Louis	Robert Holl, Inc.
Chewing Gum	Hamilton Dryers
df's Super Mkts.	Hardy Salt Company
cker Pizzo	Henri's Food Products
ing Co.	Herbert Tareyton Cigarettes
evrolet Co.	Hess & Cull

"We Have the National Accounts Too!"

LOCAL ADVERTISERS KNOW THE SCORE

In St. Louis
WIL Has More
Local Advertising
Than Any TWO
Stations Combined!

WIL
LIKE RATES FOR LIKE SERVICES

Lysol
McColl's Magazine
McMahon Pontiac Company
Manor House Coffee
Mors Oil Company
Metro Motors — Dodge & Plymouth

al Bus Service — Greyhound
arbon Co. —
to (Anti-Freeze)
ood Stores
Cigarettes
issues (Morothon Corp.)
Shopping Center
Products
offee
ngton Pear Bureau

- ttes (American Tobacco)
- ettes

Raskas Doity	Vanagon
R-F Spaghetti	Charles F. Votteler
Rayco Auto Seat Covers	Von Der Ahe Lines
Roy Risman Dodge	Well Clothing Compy
Reader's Digest	Winstons
R. B. Rice Sausage	Worth Stores
R.C.A. Victor	Wobesh Railroads
R. C. Colo	Wrigley Gum
R. J. Reynolds	Zang Mercury
	Zephyr Gasoline

EVSMAKER STATION OF THE WEEK

WIL

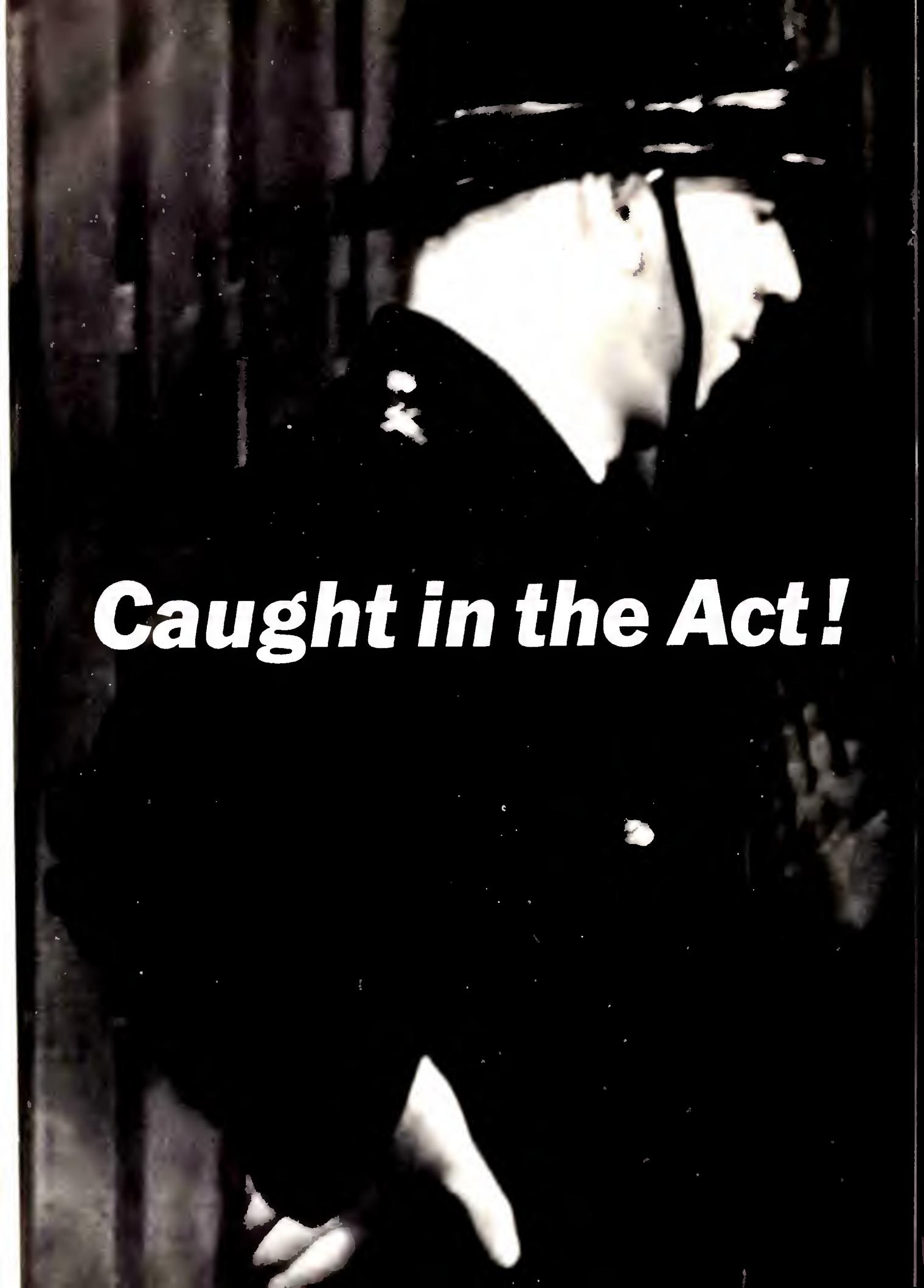
*BUY Radio when you buy media
BUY Balaban when you buy radio
BUY WIL when you buy St. Louis
and you BUY the people who BUY*

WIL
St Louis
KBOX **THE BALABAN STATIONS**
Dallas
WRIT
Milwaukee

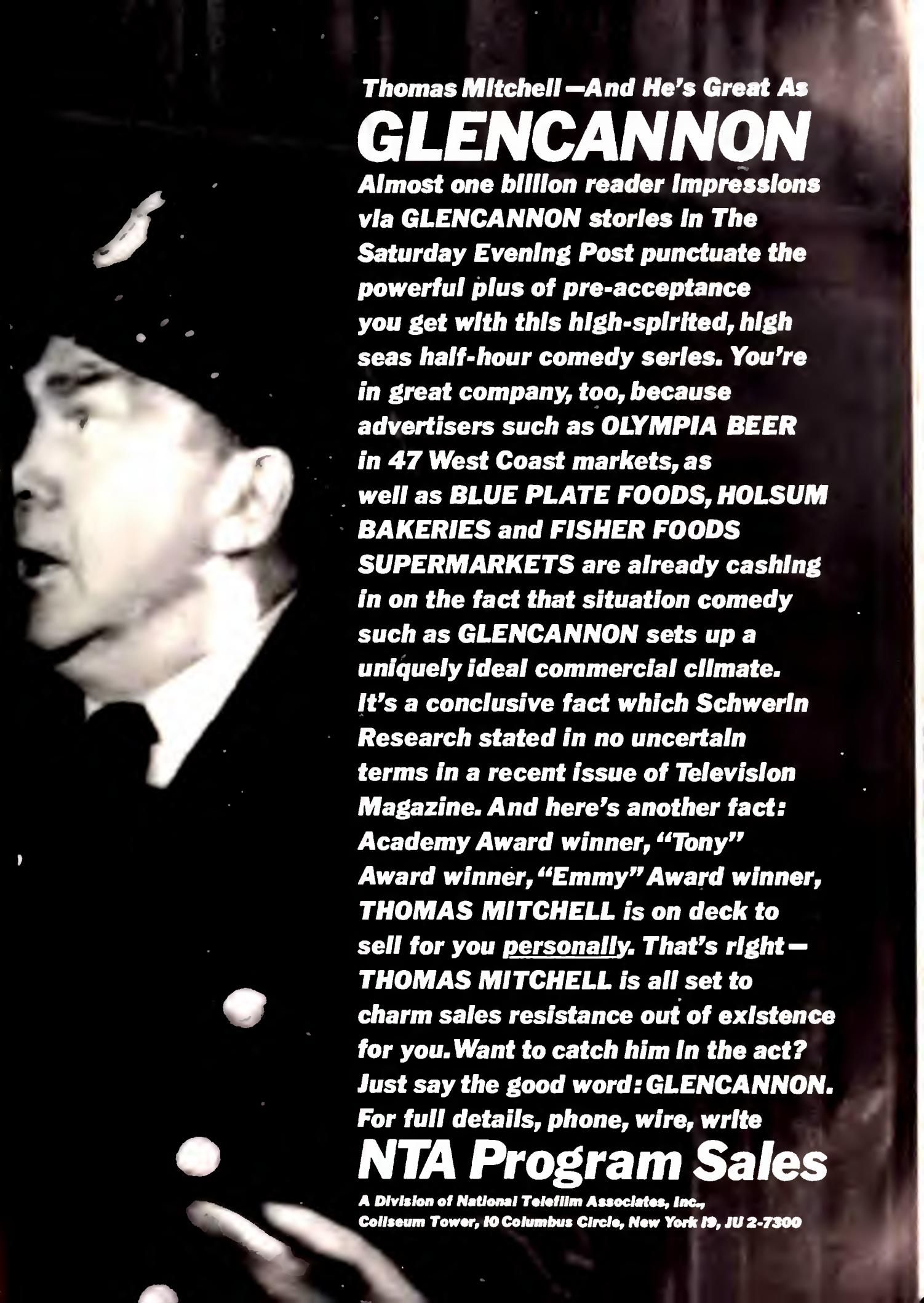
In tempo with the times

John F. Box, Jr., Managing Director
Sold Nationally by Robert F. Eastman

~~RATES FOR LIKE SERVICES~~



Caught in the Act!



Thomas Mitchell — And He's Great As

GLENCANNON

Almost one billion reader impressions via **GLENCANNON** stories in *The Saturday Evening Post* punctuate the powerful plus of pre-acceptance you get with this high-spirited, high seas half-hour comedy series. You're in great company, too, because advertisers such as **OLYMPIA BEER** in 47 West Coast markets, as well as **BLUE PLATE FOODS, HOLSUM BAKERIES** and **FISHER FOODS SUPERMARKETS** are already cashing in on the fact that situation comedy such as **GLENCANNON** sets up a uniquely ideal commercial climate. It's a conclusive fact which Schwerin Research stated in no uncertain terms in a recent issue of *Television Magazine*. And here's another fact: Academy Award winner, "Tony" Award winner, "Emmy" Award winner, **THOMAS MITCHELL** is on deck to sell for you personally. That's right — **THOMAS MITCHELL** is all set to charm sales resistance out of existence for you. Want to catch him in the act? Just say the good word: **GLENCANNON**. For full details, phone, wire, write

NTA Program Sales

A Division of National Telefilm Associates, Inc.,
Coliseum Tower, 10 Columbus Circle, New York 19, NY 2-7300

Scoop! KBIG now broadcasts local news-in-the-making as it happens . . . direct from the **Los Angeles Herald-Express**, the West's largest evening newspaper. Twice each hour top reporters join award-winning KBIG newscasters to broadcast the top stories that make the day's headlines. AP, UPI, City News Service, Dow-Jones and "Sigalert" make KBIG news complete. But the best news is that KBIG reaches 91% adult listeners in 234 Southern California markets . . . for 71% less than other stations with comparable coverage.

RED HOT NEWS TEAM



Commercial commentary

How those print boys do talk

Whenever I get gloomy and discouraged about the state of tv and radio commercials, all I need to cheer me up is to look at the promotional efforts of the print media boys.

For instance, this issue of SPONSOR carries (facing page 52) an extraordinary eight-page, four-color ad for the *Saturday Evening Post*.



I think it's fine that the *Post* feels that the best way to promote magazines is to take space in a publication addressed to radio and tv sponsors. And I know that many editors believe the first rule of publishing is "never speak ill of the dead—or your own advertisers."

But at the risk of seeming ill-mannered and inhospitable to Ben Franklin's august weekly, I'd like to point out a few sillinesses in the *Saturday Evening Post's* "apples and oranges" ad.

Says the *Post*, "Now you can compare magazine ad pages with tv commercials. The new . . . study of Ad Page Exposure—conducted by Alfred Politz—actually measures the number of exposures to your ad page, gives you the first valid cost comparison of magazine and tv advertising exposure."

A staggering achievement, if true. Comparable in fact to climbing Everest, splitting the atom, or inventing the wheel. But let's see how the *Post*, in its boyish pride, violates even the first principles of high school logic, in order to make such a claim.

Wink-type research and the numbers racket

The Politz Study apparently showed that "29 million times each issue someone turns to your ad page in the *Post*." Each of these page-turnings the *Post* calls an "advertising exposure." Well maybe.

To me there's something essentially goofy about research that sets out to measure page-turnings. That's not merely estimating the number of angels on the head of a pin but the shoe sizes of each multiplied by the average heartbeat per angel. But let's leave that lie.

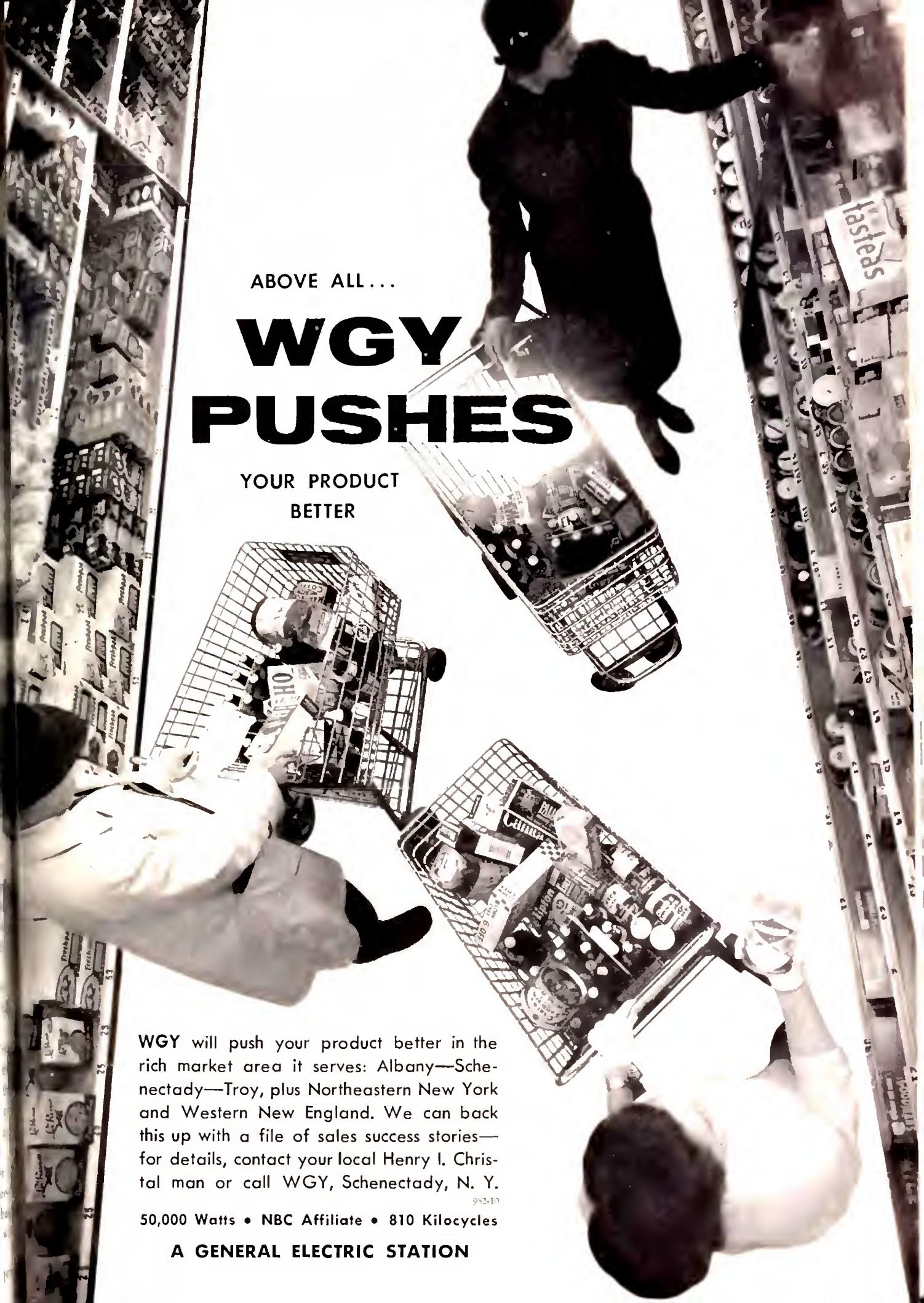
What is really absurd is the use the *Post* makes of this esoteric statistic. The *Post* maintains that each of these page-turnings can be compared on a cost basis with a one-minute net tv commercial.

This is just giddy, confused and somewhat adolescent thinking.

Tv's "costs per 1,000 per commercial minute" are figured on the basis of *people* (audience). "Page-openings" are figured on the *reactions* of people. If you want a fair comparison, you might try to find out the number of times the average viewer looks away and back to his set during a commercial.

When you have this figure, multiply it by the total number of viewers and you might (maybe) have a total of tv "ad exposures."

Or look at it another way. Tv's CPMs are figured on the basis of *time* (one minute's duration). To compare page-openings with



ABOVE ALL...

WGY PUSHES

YOUR PRODUCT
BETTER

WGY will push your product better in the rich market area it serves: Albany—Schenectady—Troy, plus Northeastern New York and Western New England. We can back this up with a file of sales success stories—for details, contact your local Henry I. Cristal man or call WGY, Schenectady, N. Y.

952-11

50,000 Watts • NBC Affiliate • 810 Kilocycles

A GENERAL ELECTRIC STATION



"Sunny" Knows

"Sunny" knows WSUN delivers more radio homes, at the lowest cost per home of any station in the heart of Florida.*

WSUN is programed for service . . . and for sales, and has been making friends in Florida for 31 years.



WSUN 620 KC
Tampa St. Petersburg

National Rep.
VENARD, RINTOUL & McCONNELL
Southeastern Rep.
JAMES S. AYRES

one-minute commercials you must divide that 29-million total by "average page-openings per minute." Otherwise, you'll find yourself saying that a wink length exposure (maybe 1/5 of a second) is comparable to a 60-second spot.

These are only a couple of the ways in which the *Post* is befuddling the issue with dubious conclusions from research. And, of course, in doing so, it exhibits the typical "numbers hunger" most print media feel today. Faced with the overwhelming tv/radio set ownership and audience figures the *Post* is only human when it tries to multiply its own statistics.

Preaching is more fun than thinking

I have no such warm folksy feeling, however, about the more direct print attacks on the air media such as Compton's "Doing beats Viewing" campaign for a group of national magazines.

Recently a friend of mine sent me a *Newsweek* double-page spread from this campaign and I was fascinated to trace the anti-tv argument.

It goes like this: 1) tv viewing is fun; 2) but *doing* is more fun than viewing. 3) For people with "adult interests" *reading* is the most rewarding form of doing. 4) *Newsweek* readers as "well informed exercisers of their own judgments" second this statement. 5) *Newsweek* has some dandy "puzzle-clarifying, crisis-analyzing" articles. 6) That's why advertising messages in *Newsweek* gain greater power and attention value. 7) And therefore, "every week trade a few hours of viewing for extra hours of reading. You'll like yourself better."

Now I submit that this is pretty tortuous reasoning. It starts out in left field, detours via the goal posts, skates in over the blue line and arches a high mashie pitch to the basket at home plate.

By the time you're through, you're not sure what you're trying to prove; you don't even know what game you're playing. Beyond that, though, the "doing is more fun than viewing" bit strikes me as a peculiarly pious form of hypocrisy.

It reminds me of those dreadfully dishonest, self-serving arguments which parents use on teen-age kids—"I know you love baseball but you'll feel better inside if you mow the lawn" or "Mary is a nice girl but you'll have more fun if you take your sister to the party."

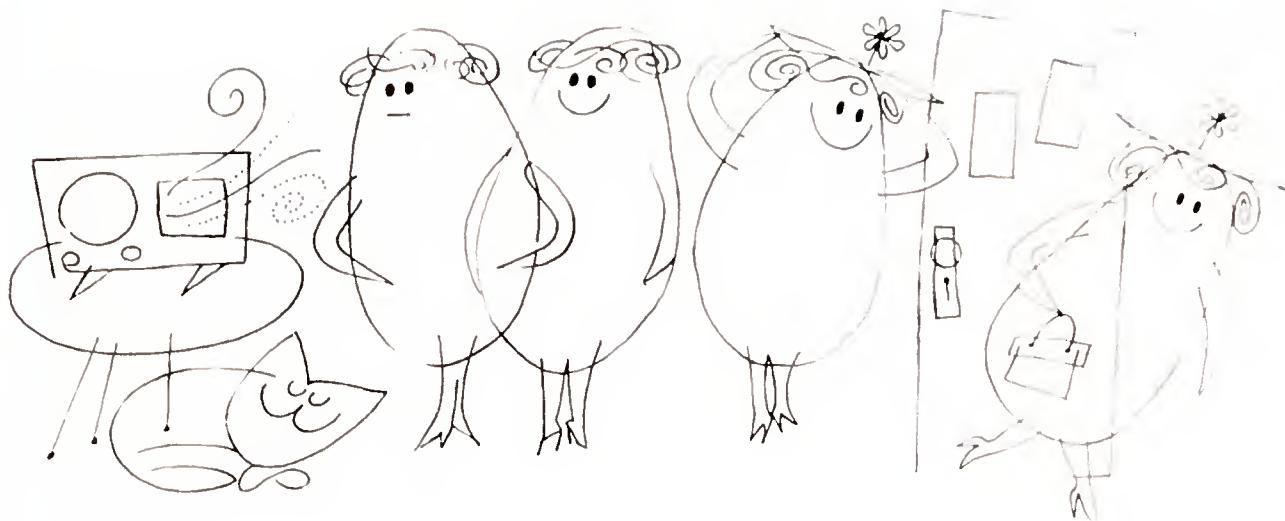
Says who? As long as the print boys find it more fun to preach sticky sermons to the public, than to try to improve their product, I don't think that tv has much to worry about.

In my opinion it would be a great thing for advertising if the "War between the Media" exploded in a nasty, hair-pulling, eye-gouging Donnybrook.

I'm not one of those mild-eyed, melancholy peacemakers, dedicated to the cause of business togetherness, who thinks that newspapers and magazines and tv and radio should love each other and live together, in one great happy, antiseptic family. But if we're going to have a fight, let's make it a good one. The print boys aren't even half trying. And besides, they're losing their sense of humor.

I'm really worried about that Compton copywriter who wrote the "Doing vs. viewing" ad. He's so solemn and circumspect. Can you imagine sitting down and writing, in all seriousness, this deathless line: "For people with 'adult interests' reading is the most rewarding form of doing"?

Not if you're under 50, son. Not if you're under 50.



Czech This If You Dig Kolaches

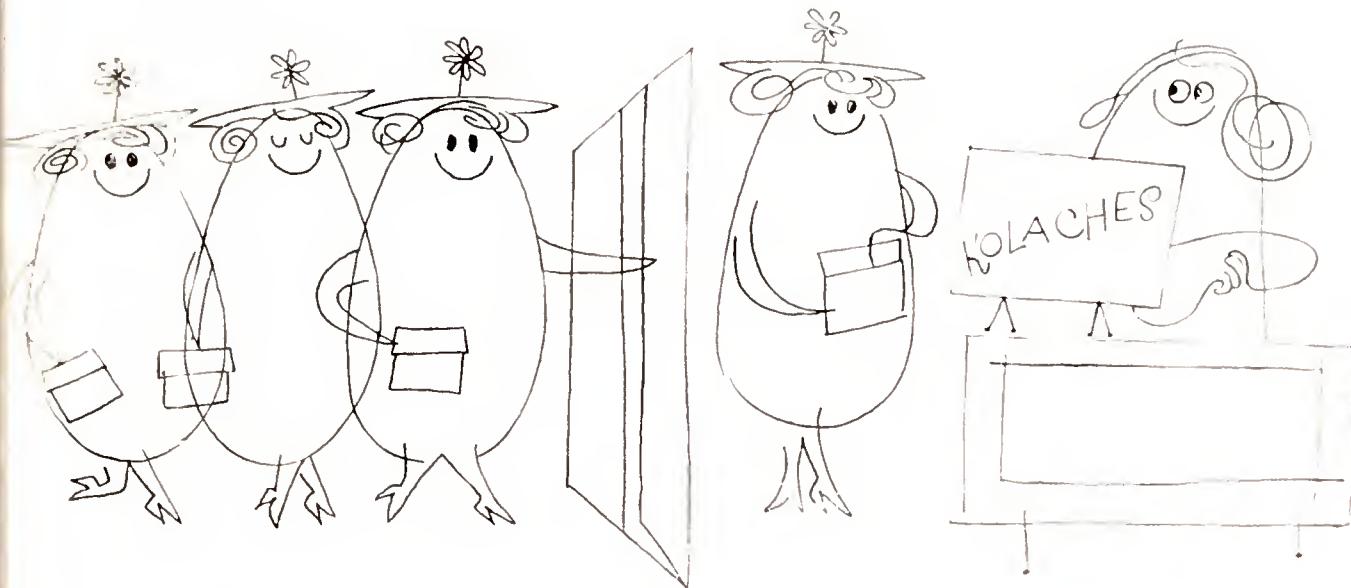
(A True Story About Iowa Radio With a Sokol Finish)

Once upon a recent smiling noon hour Smiling Dean Landfear, M.C. of our Voice of Iowa smiling audience participation show, gave 5,000-watt voice to a lady. She told the folks to hurry on down to an upcoming Bake Sale and grab kolaches. (This could have been messy but the distaff bakers had the foresight to protect said kolaches with smiling wax paper.)

When the prune and apricot and cherry pits had cleared away 3,240 kolaches were missing.

(This was good because people paid good money for them, which is more than we can say for the commercial.)

Proceeds went to the local Sokol (a Czech gymnastic association whose purpose is body and character building. We don't know about character, but those kolaches sure build body).



Do we have to spell it out? You practically can't beat smiling WMT when it comes to selling kolaches (okay: they're the Czech national sweet roll made famous by Bohemian Gypsies

who—especially on week-ends when traffic is heavy—wouldn't set a table without a clutch of smiling kolaches. The middle is filled with goodies like prunes, poppy seed and apricots)

WMT
CBS Radio for Eastern Iowa

Mail Address: Cedar Rapids • Represented by the Katz Agency • Affiliated with WMT-TV KWMT-TV Dodge



NO TWO RATINGS ARE EXACTLY ALIKE

ABC Television, for example, doesn't always have five shows in Nielsen's top ten.* Sometimes it's four — or three.

And it's not always the same shows. *Maverick* and *Rifleman* are consistently there. *Wyatt Earp*, *The Real McCoys*, *Cheyenne*, *Sugarfoot* are familiar names in the top ten listings . . . but they don't *all* make it *all* the time.**

(When they don't, though, they're not far behind.)

We don't always dominate the same number of time periods, either. One report will show us leading the field (No. 1 in 18 half hours). Another will show us in second place (tops in 13 half hours).†

Not *every* Nielsen will prove ABC to be No. 1 network four out of seven nights a week. Every once in a while, we're tops in only three.***

But Nielsen after Nielsen, one thing is consistent.

ABC is consistently going right to the top.

**Go right to the TOP...go ABC-TV
ABC TELEVISION**

Source: National Nielsen Reports, Nov. '58 — Feb. '59. *1st Feb. Report, Average Audience Basis.
Total Audience and or Average Audience Basis. *Sun.-Sat. 7:30-10:30 PM all sponsored evening
programs. †Nielsen 24-Market TV Reports, weeks ending Mar. 14 & 21, 1959, Sun.-Sat. 7:30-10:30 PM

OBJECTIVE: more selling power from your advertising dollars



The tremendous selling-power of Television is widely recognized—the unmatched power of *sight* plus *sound* plus *motion*.

And the most efficient form of this tremendous power is Spot Television, because it permits you to concentrate your advertising precisely *when* and *where* you choose.

Major question for management today is: how can our products take full advantage of this power?

Helping advertisers and agencies find the right answers to that question is the business of Blair-TV. For in America's top markets, Blair-TV represents the stations that consistently lead in selling-power per dollar.

Sound advertising decisions require up-to-the-minute data on each of these stations — data you can get at a phone-ring's notice through any of Blair-TV's ten offices.

As television's first exclusive national representative, Blair-TV was founded on the basic principle that alert informed representation is a service vital not alone to stations but also to all Advertising, and to the businesses dependent on it for profit-producing volume.

In meeting this year's quotas, keep the power and flexibility of Spot Television in mind. And keep Blair-TV in mind for stations that do the top selling job in many of your best markets.

A NATIONWIDE ORGANIZATION

BLAIR-TV

AT THE SERVICE OF ADVERTISING

NEW YORK—TEmpleton 8-5800 • CHICAGO—Superior 7-2300 • BOSTON—KENmore 6-1472 • DETROIT—WOodward 1-6030 • ST. LOUIS—CHestnut 1-5686
DALLAS—Riverside 1-4228 • JACKSONVILLE—Elgin 6-5770 • LOS ANGELES—OUNkirk 1-3811 • SAN FRANCISCO—YUKon 2-7068 • SEATTLE—MAin 3-6270

SPONSOR-SCOPE

11 APRIL 1959

Copyright 1959
SPONSOR
PUBLICATIONS INC.

Detroit should hand the air media a banner 1959-60 season.

Indications are that both network and spot tv/radio will find the introduction of the small cars by the big three a trigger for record outlays. In turn, that means foreign competitors will have to increase their budgets.

Spot stands an especially strong chance of snagging a respectable share of Detroit outlays because of this strategy which seems to be pervading the big three: Tie the network load to a string of specials and use substantial spot schedules in between.

Meanwhile summer radio campaigns can be expected from Dodge car and truck, Chevrolet, GM Service, and Chrysler.

Information gathered by SPONSOR-SCOPE from various knowledgeable sources, shows that network expenditures by the big three for 1959-60 are shaping up like this:

DIVISION	TIME-TALENT (EST.)	EMPHASIS
Ford	\$18,000,000	Expensive weekly hour. Wagon Train
Edsel, Mercury	7,000,000	Participation in above, specials
Ford Family of Fine Cars	1,500,000	Specials
Chevrolet	16,000,000	Weekly series
Pontiac	6,500,000	Specials
UMS-Delco	3,500,000	Specials
Buick	5,000,000	Specials
Oldsmobile	6,000,000	Specials
Plymouth	7,000,000	Weekly series, specials
Dodge	6,000,000	Weekly series
GM Institutional	1,500,000	Super-duper special
TOTAL	\$78,000,000	

The kid's section of the Kellogg tv show is up for grabs again.

Burnett already has been getting pitches from all sides—reps and networks. Says the agency: "We haven't put the 1959-60 plans in the mill as yet."

The proverbial paperhanger had a cinch compared to what the timebuying crew at Lambert & Feasley has just had to go through in connection with Fizzies.

This 19-week campaign in about 160 tv markets had to get started by 21 April, and the decisions had to be made from among 500 different sets of availabilities.

Don't be surprised if the package-goods giant, General Mills, winds up among the major spenders on tv network specials the coming season.

The nub of BBDO's recommendation: The Betty Crocker image as the outstanding service figure in the food field has become fuzzy after being used constantly to sell the company's cake mixes; so the way to return the image to its pristine glamour is to spotlight it in specials.

As you'll recall, in the old days Betty Crocker's pitch was confined to recipes and the ways of skilled baking (with an occasional good word re Gold Medal).

P.S.: The other General Mills agency, D.F.S., didn't chime in with BBDO.

SPONSOR-SCOPE *continued*

National spot tv not only is headed for a record spring but shows signs of getting somewhat longer commitments.

The buyers' accent still continues to be on one-minutes, but the reps say that their boards show a gradually decreasing number of open nighttime 20's and I.D.s.

In both New York and Chicago, however, the trend of summer buying appears to be for late night minutes—on the theory that tv picks up its summer audience late in the evening.

Here's a cross-section of how the spot tv buying has been going, by cities:

MINNEAPOLIS: 20-week schedule for Wheaties (Knox Reeves).

CHICAGO: Toni into 40 markets for 21 weeks; Rust-Oleum Corp. (O'Grady-A-G) into 70 markets, either news-weather or syndicated adventure shows. Alberto-Culver (Wade) in 25 markets for 10 to 20 one-minutes weekly for 52 weeks. Revere Camera (KM&J) is testing night-minutes in several markets. Kellogg (Burnett) is introducing Coco Flavored Crispies in 25 markets this week.

KANSAS CITY: D-X Sunray Oil (Potts-Woodhury) buying N. Y. Confidential in over 100 markets for 52 weeks.

NASHVILLE: National Life & Accident (Nohle-Drury) minutes in top markets.

CLEVELAND: Diamond Crystal Salt (Duffy, M&W) into 12 markets. Glidden Co. (Marcus) testing Southern markets for Instant Grip Glue. Patterson-Sargeant (D'Arcy) four-week schedule for spring painting pitch.

Chicago reps continue to make a bid to get 7-Up back on the spot tv wagon, now that the account has departed from ABC TV's Zorro.

Reports JWT: 7-Up will again have a network show and also use spot radio.

Looks like Cannon Mills (Ayer) will be back this spring on a white-sales kick.

The last two-week spot tv campaign Cannon underwrote was in May, with a schedule of 30 announcements in about 40 markets.

A note out of Chicago this week indicates that there's a mounting preference for weekend time among national spot radio accounts—probably due to Monitor's success

Among the current week's national spot radio buys:

VASELINE HAIR TONIC: 20-week schedules in well over 100 markets via McCann Erickson.

ELGIN WATCH: Taking a four-week flight, starting 27 April, to supplement its network tv buys through J. Walter Thompson, Chicago.

SCHLITZ: 95 markets (including New York for the first time) for 30-40 weeks, out of JWT, Chicago.

Spot is due to get some benefits from the coffee price war that's broken out in the Detroit area.

Bon Jour, out of Cleveland, instigated it with its huge saturation blitz due to go to June, at least.

Practically all the national and regional brands have countered with price cuts.

Something that may not have occurred to station people: There are times when a agency actually welcomes the pressure from a station on a local distributor.

Usually that happens when the timebuying department has to make selections from hundreds of availabilities in a raft of markets in a hurry.

Insistence by a distributor that a certain station in the market be given the schedule then become a ray of sunshine for the buyer. He's relieved of the decision, and if the choice turns out bad he has an alibi.

SPONSOR-SCOPE *continued*

Ted Bates was the No. 1 buyer of tv network time in 1958.

NBC TV research, sifting through the network gross time billings compiled by PIB, found these to be the 10 top network agencies for last year:

RANK	AGENCY	1958 GROSS TIME BILLINGS
1.	Ted Bates	\$52,331,000
2.	J. Walter Thompson	49,864,000
3.	Young & Rubicam	49,439,000
4.	Benton & Bowles	36,880,000
5.	BBDO	35,055,000
6.	Dancer-Fitzgerald-Sample	32,256,000
7.	McCann-Erickson	27,605,000
8.	Leo Burnett	24,873,000
9.	William Esty	17,097,000
10.	Compton	15,117,000

Note: These figures, of course, can reflect a distorted picture of an agency's relative standing, since the ratio of program expenditures is much higher for some agencies than others.

Sure sign that the goldrush is on for network tv's 1959-60 season: The number of grievances and recriminations voiced by agencies and advertisers already is mounting. Latest batch:

- **Burnett** is burned up at ABC TV for ousting **Troubleshooters** (Marlboro) on Monday night to accommodate Lorillard. ABC's version: It couldn't accept Burnett's conditions.
- **P&G** is not happy about CBS TV's failure to come in with some new periods, instead of letting P&G sit pat with what it already had on the network.
- **Firestone** is fidgety over ABC TV's suggestion that it surrender the Monday 9-9:30 p.m. period and alternate with Lawrence Welk 10 to 11 Thursday nights.
- **Some agencies** think CBS TV stalling too much, trying to firm up not only the nighttime schedule but the pairing of alternate sponsors.

The urge to duck stiff opposition in the fall already is reflected in actions involving Loretta Young and Donna Reed.

P&G didn't like the idea of contending with Jack Benny at 10 p.m. Sunday (CBS TV) and let Miss Young go. (NBC TV now is offering her in the same spot at \$50,000 net for originals and \$17,000 net for repeats.)

Campbell Soup is swinging **Donna Reed** over to 8 p.m. Thursday on ABC TV, to escape the **Perry Como** show on NBC TV.

Note: There's a school of opinion that this rush to avoid competition is futile because of the even three-way split of the audience now prevailing. Instead of going into a panic over numbers, this school argues, the agency ought to determine the objective of the client and act on the basis of his best interests in selling the product.

Among the week's firm-ups of new ABC TV network shows is a Warner Bros. Caribbean detective series in the Wednesday 9 to 10 span, sponsored by the combination of Whitehall, American Chicle, and Carter Products via Bates. An alternate minute is still open.

Involved is a special arrangement for the three accounts (because of the part they played last season in getting 77 Sunset Strip under way).

A likely renewal within the week is **Kodak** and **Quaker Oats** for **Ozzie & Harriet**.

Another ABC firm-up for affiliates to note: **Bourbon Street Beat** for **Liggott & Myers**, Monday 8:30-9:30 p.m. **Ralston-Purina** meantime is considering **Slezak & Son** and a true adventure series m.c'd by **John Gunther**.

Incidentally, as of early this week ABC TV's nighttime was 60% sold out for 1959-60.

SPONSOR-SCOPE *continued*

General Foods probably will make its treasury of evening Maxwell House tv spots available again this summer to some other advertiser.

The schedule runs in about 80 markets. (Last year's Maxwell House spot tenant was Bristol-Myers for Ban via BBDO.)

Greyhound (Grey) will ride NBC Radio for 13 weeks, starting 20 June, with a campaign that entails not only lots of local tie-in announcements but special editorial support.

The strategy also includes using two of the personalities in the programing package, Fibber McGee & Molly and Bob and Ray, for offbeat types of commercials. Editorial material will deal with the benefits of travel, places to go, etc.

The network this week also got a reorder from Mogen David Wine (Weiss).

Here's an approximation of what it will cost for a hookup in prime time this fall (gross time billings per single broadcast):

NETWORK	MINIMUM LINEUP		MAXIMUM LINEUP	
	PER HR.	PER $\frac{1}{2}$ HR.	PER HR.	PER $\frac{1}{2}$ HR.
ABC TV	\$78,000	47,000	\$ 90,000	54,000
CBS TV	97,000	58,000	126,000	75,000
NBC TV	95,000	57,000	128,000	77,000

Looks like NBC TV will wind up with the 1959-60 Ford bonanza—Tv's Finest Hour—in the Tuesday 9:30-10:30 p.m. niche (time and talent will be \$330,000 per week).

CBS TV's firmups this week include the June Allyson show for duPont (Monday, 10:30) and a half hour of Garry Moore for Noxzema.

To show how fast you can move with radio: NBC Radio has on hand orders from two auto manufacturers—each conditional on victory in the Mobil Run.

The schedule is to start as soon as news of the winner is flashed.

Supermarkets slowly are getting around to the realization that more and more of their private labels are fighting a losing battle with advertisers' brands.

The lower-priced private brand constantly is kept off balance by the fact that two or three competitive brands are offered via off-label deals—10¢ less, or an additional package for a cent extra, or some other gimmick.

In other words, the private label's posted price advantage is of little moment when it has to contend with the rising tide of bargains around it.

Trendex gave the Motion Picture Academy Awards telecast on NBC TV this week the highest rating (58.8) and audience share (80.1) ever recorded by that service.

For other news coverage in this issue, see Newsmaker of the Week, page 6; Spot Buys, page 52; News and Idea Wrap-Up, page 74; Washington Week, page 77; SPONSOR Hears, page 80; Tv and Radio Newsmakers, page 94; and Film-Scope, page 78.

Agreed, Mr. Stevens!

Campbell-Mithun, Inc. Advertising 1300 Northwestern Bank Building
Minneapolis 2, FE 9-7383

March 23, 1959

Mr. Phil Hoffman
General Manager
Station WTCN-TV
Minneapolis, Minnesota

Dear Mr. Hoffman:

Please accept our heartiest congratulations for a job extremely well done on last week's state high school basketball tournament. ~~We are particularly happy with the way your staff~~ handled every phase of sales service and production.

I believe it was the most flawless programming of its type I have seen in the Twin Cities.

The tournament coverage technically and production-wise was excellent. Our commercials for Northwestern Bank were handled in a most professional manner.

Will you please express our sincere appreciation to all concerned who made this a top-flight sports presentation.

Sincerely,

Richard Stevens
Manager
Radio-TV Production
Department

Richard L. Stevens
dh

 Viewers agree, too. ARB Coincidental: 31.9
Rating - 43.7% Share of Audience

Represented Nationally by KATZ Agency

WTCN-TV

Minneapolis

ABC-TV

St. Paul

eye

opener!

for **TOTAL
COVERAGE***

of the fabulous
Charlotte Market
the latest

N.S.I.

(NOVEMBER-DECEMBER '58)

again
PROVES

WIST

THE

best buy
by far!

For a revealing comparison of WIST's total audience with that of any other Charlotte station, check the November-December N.S.I., or call your nearest P-G-W Colonel.

*and . . . according to Nielsen

. . . WIST is also clearly the **MOST
POPULAR STATION** in the Charlotte Metropolitan Area.

PETERS, GRIFFIN, WOODWARD, INC.
Exclusive National Representatives

WIST

best radio buy
in Charlotte

A BROADCASTING COMPANY OF THE SOUTH STATION

Timebuyers at work

Bernard Rasmussen, Fuller & Smith & Ross, Inc., New York, feels that TVB should carefully study the rate structure of TV stations to establish some standard measures by which to determine price. "The basis on which stations decide their rates and rate increases varies so tremendously from market to market that it is impossible for advertisers to estimate their budgets with any kind of accuracy beforehand," Bernie says. "Some comparable markets differ as much as 50% in rates in certain time classifications. Yet in today's competitive market it is important that advertisers know on what a station bases its rates and rate increase. Even a campaign costing 15% more than calculated can create a difficult situation for most advertisers. This additional money is bound to cut severely into the profits when it is not allowed for." Bernie thinks that unless definite steps are taken to correct the present rate situation, advertisers may well reduce their expenditures in many markets throughout the country in the next few years. "Every healthy industry," he says, "is rooted in a sound rate structure."



Blanche Graham, Reach, McClinton & Co., Inc., Los Angeles, thinks that because of Southern California's unique geographic pattern, the buyer is often confronted with a coverage problem. "When I need coverage the key stations in Los Angeles are the most economical buys," Blanche says. "These stations are powerfully beamed and reach many outlying areas far beyond Los Angeles county. I am not minimizing the value of the smaller stations. They too, have their place in this complex market. Concentration on specific area is often as important as coverage, and many of the smaller stations do an excellent job for our advertisers in their local communities. I have found these stations indispensable in reaching the Spanish-speaking and Negro markets."

Blanche usually buys individual spots at specific time rather than packages. Package deals, she feels, are not always timed right for the product. "Purchasing individual announcements is not only a convenience for the client—he knows when to listen—but it enables me to select the best potential audience for him."



It's a habit...



like watching KMJ-TV
in FRESNO (California)

FIRST TV STATION IN FRESNO

For example:

FIRST CHOICE OF WOMEN
VIEWERS IN THE DAYTIME.
More women watch KMJ-TV from
7 a.m. to 5 p.m. than both other
*Fresno stations combined.** And
you reach them with KMJ-TV at
the lowest cost per thousand.

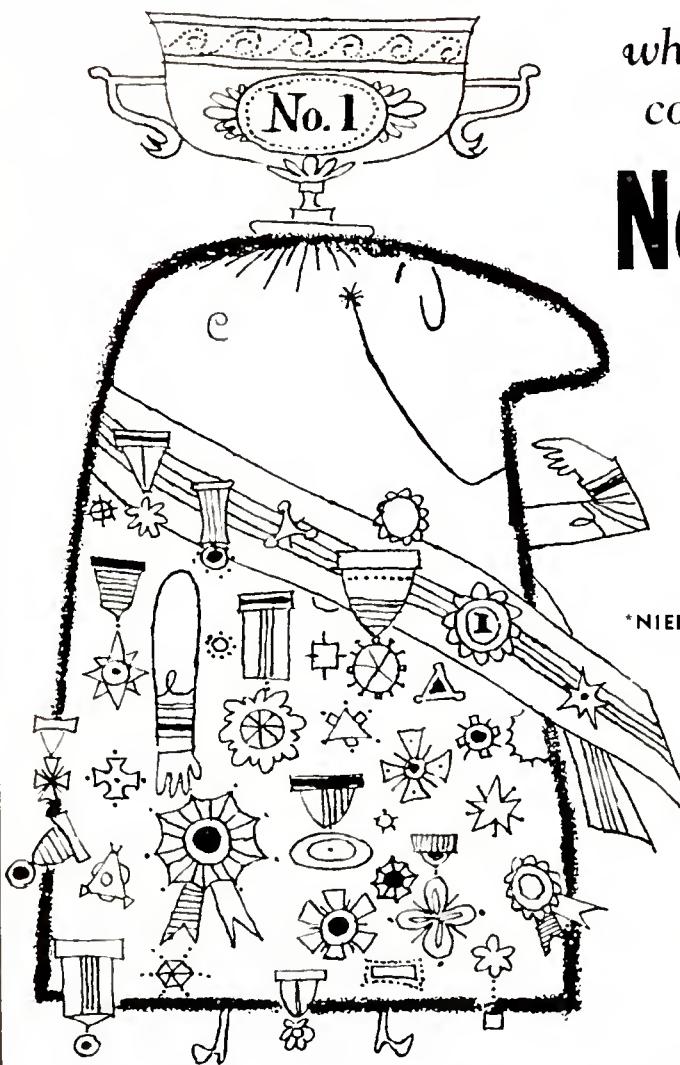
KMJ-TV . . .
first station in
The Billion-Dollar
Valley of the Bees

*ARB, Oct. 15 - Nov. 11, 1958



THE KATZ AGENCY, NATIONAL REPRESENTATIVE

K-NUZ RANKS 1ST



where it
counts*

No. 1

6:00 AM
TO
6:00 PM
MONDAY
thru
FRIDAY

*NIELSEN — Dec., 1958

PLUS...
K-NUZ HAS
THE HIGHEST
RATING FOR
ADULT
AUDIENCE
WITH
SPENDABLE
INCOME!

74% of K-NUZ Audience is Middle &
Upper Income

*Special Pulse Survey (Apr.-May, 1958)

84% of this Audience is ADULT Men
and Women

*Nielsen (June, 1958)

Still the Lowest Cost Per Thousand
Buy!

National Reps.:

FORJOE & CO.—

New York • Chicago

Los Angeles • San Francisco

Philadelphia • Seattle

Southern Reps.:

CLARKE BROWN CO.

Dallas • New Orleans • Atlanta

In Houston:

Coll Dove Morris

JA 3-2581

49th and
Madison

Our beer gets a gloss
EDITOR

SPONSOR PUBLICATIONS, INC.
40 EAST 49TH ST., NEW YORK
REQUEST PERMISSION TO RE-
PRINT "BEER—BIG BUSINESS IN
FERMENT," FROM YOUR JANU-
ARY 31 ISSUE IN *GLASS HORIZON*,
OFFICIAL PUBLICATION OF THE GLASS BOTTLE BLOW-
ERS ASSOCIATION

J M RAGSDALE
RANSDELL INC.
WASHINGTON, D. C.

• SPONSOR is always glad to cooperate with
other trade publications with regard to matters
affecting the use of tv or radio advertising.

Good cup of coffee

Thank you very much for the very
fine way you treated our Fine Cup
Coffee story! And I can certainly tell
you this: You are read! Lots of in-
quiries already as to when we're
going to break open in other areas.
Needless to tell you our friends at
Hafner were very much impressed!

Phil Katz
Goldman and Shoop, Inc.
Pittsburgh

Baseball listening

We were gratified that you reported a
few of the findings that resulted from
the baseball listener study PAIR did
for KMPC. But, we feel that we
should set the record straight.

It was reported in "Sponsor
Speaks" that "... the average listener
can anticipate with a high degree
of certainty, the possibility of any
play on the field and thus gratify his
desire for participation." At the on-
set of our study we, too, supposed
that a desire for participation would
be one of the chief factors involved
in baseball radio listening. However
the results proved conclusively that
such was not the case. Seventy-five
percent of the baseball listeners were
found lacking in their ability to
"identify" with either a team or
player. This finding caused us to
search further for the underlying

(Please turn to page 26)

Kay-News
K-NUZ
Radio Center
Houston's 24-Hour
Music and News



K-NUZ
Radio Center
Houston's 24-Hour
Music and News

FARM GALS EYE NEW PASTURES!

But they've been warned, by their Mothers, to stay off Madison Avenue!

Seriously, this picture is merely to show that our farm families of today, here in the Land of Milk and Money, look and act just like their City Cousins . . . except the farmer, of course, has more money.

Eye our market: 42% rural and 58% urban . . . more than 1,350,000 folks spending \$1,750,000,000 in retail sales yearly . . . over 400,000 families enjoying Channel 2-CBS Television.

Makes a pretty picture, doesn't it?



HAYDN R. EVANS, GEN. MGR.

REP. WES



THE LAND
OF MILK
AND ~~HONEY~~
^M

WBAY ch. 2
GREEN BAY

COMMERCIAL P

FOR PERFECT
RECORDINGS

PRESTO

The very air in the PRESTO plant is washed with water pumped at 250 gallons a minute from our own private well. The technicians who inspect each PRESTO disc have been on the job for a minimum of 15 years, and have the keen eyes that insure perfection on a scale no mechanical equipment can match. Ask for PRESTO when you order. You'll always know that your discs are PRESTO-perfect.

BOGEN-PRESTO CO., Paramus, New Jersey. A Division of The Siegler Corporation.

Since 1934 the world's most carefully made recording discs and equipment.

CHICAGO? HOUSTON? DAYTON?



NO, THIS IS "KNOE-LAND"

embracing industrial, progressive North Louisiana, South Arkansas, West Mississippi

JUST LOOK AT THIS MARKET DATA

Population	1,520,400	Drug Sales	\$ 40,355,000
Households	423,600	Automotive Sales	\$ 299,539,000
Consumer Spendable Income	\$1,761,169,000	General Merchandise	\$ 148,789,000
Food Sales	\$ 300,186,000	Total Retail Sales	\$1,286,255,000

KNOE-TV AVERAGES 79.4% SHARE OF AUDIENCE

According to December 1958 ARB we average 79.4% of audience from Sign On to Sign Off 7 days a week. During 363 weekly quarter hours it runs 80% to 98%.

KNOE-TV
Channel 8
Monroe, Louisiana

Photo: The Johns Manville Products Corporation Plant located at Natchez, Mississippi manufacturing insulation board and hardboard products from wood fiber.

CBS • ABC
A James A. Noc Station
Represented by
H-R Television, Inc.

49th & MADISON

(Cont'd from page 21)

dynamics of the baseball listener. Additional probing showed the baseball listener to be a security-oriented individual who derives satisfaction from the uniqueness of the game.

Frank J. Bates
PAIR, Inc.
Beverly Hills, Cal.

Public kudos

On 21 February 1959, our good friend Jack Sandler of WQAM, Miami, toted up his station's public service programming to some staggering figures . . . more than 41,000 free announcements and 259 hours of free programs, valued over-all at about a half million.

We just want to add our kudos on behalf of Jack. Our Philadelphia client, The Bible Study Hour, broadcasts on 128 radio stations in the United States, Canada, the Philippines, Bermuda, Africa and Central America. Although it doesn't exactly fall in the category of "public service programming," Jack has spent a lot of free time money in our behalf, and we'd like to thank him in a way that's more public than a personal letter.

Liz Vosberg
mgr., Paul Locke Advtsg., Inc.
Philadelphia

Whoops!

I want to take particular exception to a sentence used in your 28 March 1959 issue (Film-Scope section).

Page 58, second paragraph, states "so far *Huckleberry Hound* is the only cartoon series to have been fully created and produced expressly for television." While I fully realize that you cannot be expected to verify every printed word, this particular statement is too broad to be overlooked.

Our *Crusader Rabbit* was the pioneer in the field and has been on for more than eight years. In the same issue of SPONSOR page 66—you reported (correctly) that sales of the new *Rabbit* series are over \$1.1 million to date.

One very important key to our sales campaign is *Crusader's* longevity and I'm sure you can understand our very sincere exception to your statement on *Huckleberry Hound*, talented newcomer to tv animation.

R. L. Num
v.p. of mdsg. TAP In
Los Angeles



BALTIMORE IS A WJZ TOWN!

Baltimore, city of "group" homes . . . a city where, as most folks know, WJZ-TV has been a leader in television for more than a year and a half. Why?

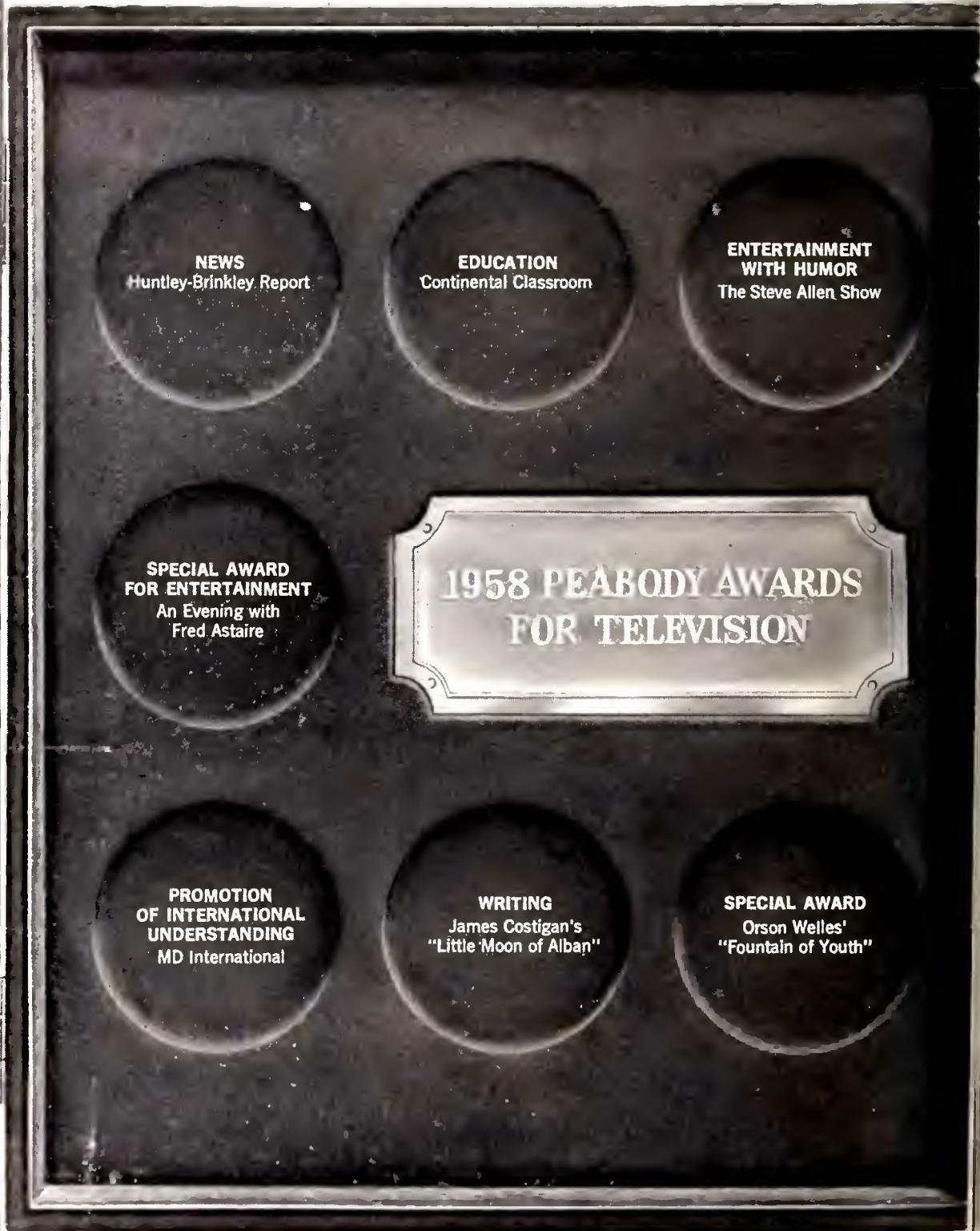
Because WJZ-TV has not lost touch with the community it serves. Prime time public service programming, editorial comment on important local issues, documentary news treatment of civic prob-

lems, more local live programming than the other stations combined . . . these are the reasons why WJZ-TV is ABC's top affiliate in 3-station major markets and why most people in Baltimore spend more time with WJZ-TV than with any other station.* Baltimore is a WJZ Town!

Feb. & March ARB Reports continue to reflect WJZ's long-time overwhelming dominance in Baltimore; WJZ leads Station C by 29%, Station C by 33%.

WJZ 13 TV

 Westinghouse Broadcasting Company, Inc.



NEWS
Huntley-Brinkley Report

EDUCATION
Continental Classroom

**ENTERTAINMENT
WITH HUMOR**
The Steve Allen Show

**SPECIAL AWARD
FOR ENTERTAINMENT**
An Evening with
Fred Astaire

**1958 PEABODY AWARDS
FOR TELEVISION**

**PROMOTION
OF INTERNATIONAL
UNDERSTANDING**
MD International

WRITING
James Costigan's
"Little Moon of Alban"

SPECIAL AWARD
Orson Welles'
"Fountain of Youth"

MOST HONORED



...MOST
OFTEN
!

An important measure of the performance of a television network is the recognition accorded its programming by responsible independent groups with varied interests. NBC has just received seven Peabody Awards for distinguished achievement and meritorious public service — more than the other two networks combined.

So far this year, NBC has also won:

- 13 out of 20 Sylvania Awards
- 15 out of 22 Radio-Television Daily Awards
- 7 out of 14 Look Magazine Awards
- 15 out of 30 first places in Television Today's poll for Fame Magazine
- 10 out of 15 Freedoms Foundation Awards
- 4 out of 9 Christopher Awards
- the only Alfred I. DuPont Network Award (for a news commentator).

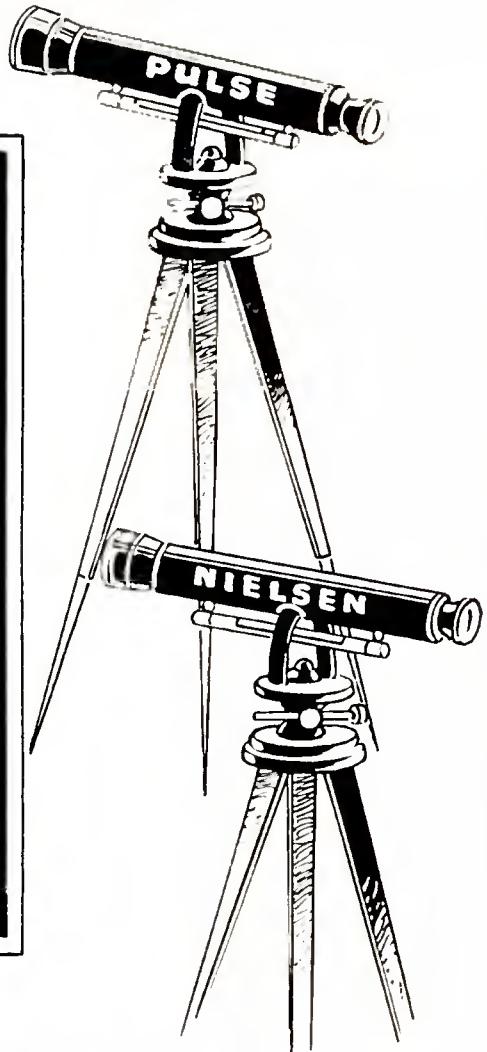
Thus 1959 is following the pattern set in 1958 when NBC, its programs and personalities, received more awards than any other network.

These awards span the full spectrum of NBC's programming: drama, news, public service, entertainment, education, music, variety, sports, religion and comedy. In their breadth and diversity they illustrate the basic philosophy of America's first television network: totality of program service, rewarding television for every program taste.

NBC TELEVISION NETWORK



**No
Matter
How You
Survey
The
Memphis
Market...**



It's Channel 3 First By All Surveys

In Memphis they say "There's more to see on Channel 3." That's because more people enjoy WREC-TV's combination of superior local programming and the great shows of the CBS Television network. It's the right combination for your advertising message. See your Katz man soon.

Here are the latest Memphis Surveys showing leads in competitively rated quarter hours, sign-on to sign-off, Sunday thru Saturday:

	A.R.B. Jan. 12-Fb. 8 '59 (Metro Area)	Pulse Feb. '59 (Metro Area)	Nielsen Dec. 7-Jan. 19 '59 (Station Area)
WREC-TV	223	251	259
Sta. B	110	109	71
Sta. C	57	19	81

WREC-TV

Channel 3 Memphis



Represented Nationally by the Katz Agency

"I THINK THE RADIO INDUSTRY OUGHT TO BE SPANKED"

An unexpurgated,
off-the-record in-
terview with an
important market-
ing v.p. in a major
industry

Frequently the most pungent, pointed, and valuable remarks which SPONSOR hears about air media problems are "not for publication." Here are some outspoken comments about the current state of radio by a marketing executive who insists that his name and identity be kept confidential. His company, a multi-million dollar advertiser, is a long-time user of radio (and other media). He, himself, came up through advertising and brand work.

Our first question: "What do you think of radio today?"

A. I think that radio, as a national advertising medium, is in lousy shape. And I think the industry ought to be spanked for letting itself get into this position.

Q. Why spanked?

A. Because there is absolutely no reason for the abnormally low volume of national advertising dollars spent today in radio—except the lack of imagination, integration, and leadership within the industry.

Q. What do you mean by abnormally low volume?

A. Look at the 1958 figures. When you squeeze out the water and publicity puffs, you'll find that last year national advertisers spent less than \$200 million for radio—in network and national spot combined. That's a disgraceful total. Less, I suspect than they spent in trade papers.

Q. Don't you think the chief reason for low radio volume is the rise of tv?

A. I certainly don't. I think the chief reason is that radio men have been throwing away their birthright.

Q. But surely tv has hurt.

A. Tv was bound to take business away from *all* media. But there was no reason for it to hurt radio more than the others—and that's what's happened. It is inexplicable.

Q. How do you figure that?

A. To get a clear picture of the stupidity of the present situation, go back to the days *before* tv. Over a 15-year period—between, say, 1931 and 1946—radio proved conclusively that it was a *better selling medium* for many big national advertisers than either newspapers or magazines. Yet along came tv, and radio began running like a scared chicken. It has slipped far worse than print.

Q. What sort of advertisers proved radio better?

A. The big ones—P&G, Colgate, Lever, General Foods, Standard Brands, American Home, the tobacco companies, the oil companies. Companies like mine that are close-fisted with an advertising buck.

Q. But radio doesn't have sight, or color or pictures.

A. Radio proved, in the '30's, that it has something better than pictures, type, color. It proved that the human voice has more personal sales wallop for most products than any form of print advertising. That's what the boys seem to be forgetting.

Q. But how about complicated things like demonstrations, contests, promotions. Don't you need visualization?

A. I'm not saying it doesn't help. But I am saying that 15 years ago P&G got more mileage out of a contest or a promotion or a deal promoted on radio than they ever got out of print. Before tv, radio was the most effective advertising medium ever devised. Today, however, it's running a miserable fourth with both newspapers and magazines way ahead of it. There's no sense in this situation.

Q. Yes, but radio audiences are not what they were.

A. If you're talking about audiences to individual shows, you're right. And you can't buy radio as you once did. But you can reach even bigger radio audiences. Today any smart agency timebuyer can figure a spot schedule that will deliver

as many homes in the course of a week as Fibber McGee or Bob Hope ever did in their heyday. No, you can't blame radio's decline on smaller audiences.

Q. Where then does the fault lie?

A. With the people in the radio industry. They have no one to blame but themselves?

Q. All right, what people?

A. I'd say the networks, the stations, the reps, the trade associations, everyone. You can make the list as long as you like.

Q. Where do you think they're wrong?

A. I don't think any of them seem to have an idea of how big the radio industry can and should be. I think all of them are too concerned with some small segment of the business. And I don't see any constructive over-all industry planning or promotion coming from anyone.

Q. How about the agencies and

advertisers? Don't they have some responsibilities too?

A. I've heard that question before and I think it's a silly one. Agencies and advertisers, of course have an *interest* in the medium. But the *responsibility* for radio's welfare and growth lies with the people who are in it. And the sooner they accept this responsibility—and stop blaming others for their predicaments—the better off they'll be.

Q. You don't think they're accepting this responsibility?

A. No I don't. In the past three years I have not seen a convincing presentation, from any source, on the over-all values of radio as an advertising medium. I've seen a lot of little half-hearted, two-bit pitches on why networks are less foolish than spot, or why indies are smarter than old line stations. I've seen a lot of chicanery and razzle dazzle—yes and charlatanism with research statistics, and jargon. But I haven't seen any real radio selling.

DO YOU AGREE WITH THESE FOUR?

1. LACK OF INDUSTRY LEADERSHIP. Among agencies and advertisers (in addition to the interview quoted here) SPONSOR has heard, in recent weeks, an increasing amount of comment to the effect that radio is a "leaderless" industry; that one of the chief reasons for its present position is that it has no individuals or organizations to speak for the entire business. Instead, say critics, it is bedeviled by many conflicting interests, and by a lack of industry focus.

2. LACK OF BUSINESS PLANNING. According to many high-level marketing men, radio is an industry without any sort of constructive, long-range business plan for self improvement. Though a number of observers, including SPONSOR in its \$500 Million Plan for Spot Radio, have clearly pointed out long overdue improvements in radio's operating methods, the industry has taken no constructive steps to get these improvements made.

SPONSOR will welcome comments on these criticisms from admen who are concerned.

Q. Have you seen SPONSOR's 500 Million Plan for Spot Radio? What do you think of it?

A. I think you people did a good job of analyzing what's wrong. But frankly I'm skeptical as hell whether the industry is smart enough or cares enough to do anything about it.

Q. What do you think the industry needs most right now?

A. First of all a recognition that it must have an entirely new type of industry machinery. None of the present organizations are satisfactory. The NAB has neither the charter, the franchise, or the personnel to promote radio actively. RAB represents only the sales end of the business, and operates, to my mind, on a minor league level. It is bound up by member-non-member jealousies, and by a limited, close-to-the-vest idea of what the job is. SRA is too small a part of the total picture to function for the industry. And the networks are so harassed by their own problems they can't speak for radio as a

whole. What radio must have is a new, strong organization.

Q. Must this organization be divorced from TV?

A. Definitely yes. In my opinion the best thing that could happen to radio would be for Congress to pass a law making it illegal for radio and TV properties to be held by the same ownership. The too close association with TV has hurt radio terribly.

Q. How about the problem of reconciling the interests of network and spot radio? Can this ever be solved?

A. It can be solved once the networks recognize what everybody else seems to know: that radio today has become a *local* medium. That's its strength, that's its appeal to an advertiser. Network and national spot are merely two different ways for the national advertiser to buy the tremendous *local* power, the *community* power of radio itself. Each has its place, but it's the *local* appeal of the medium that provides the reason for

both types of sales. And both network and spot should promote this local image.

Q. Suppose radio had a strong central industry organization. What sort of work should it undertake?

A. Obviously there are two kinds of problems. First to clean up all the inside-the-industry things that are wrong with radio—too much paper work, over complicated rate cards, unfair rate differentials, all the mechanics. Second, to create a continuing, strong, and successful promotional effort that will increase its share of national business. One job is corrective, the second creative.

Q. What do you think it would take to create a radio organization that could accomplish this?

A. A lot more raw, red, old fashioned *desire* than most radio people seem to feel today.

Q. How would such an organization differ from those now in existence?

A. To make any sense at all it would have to be a *planning*, and *operating* body, headed by men who were capable of mapping out and executing broad scale industry strategies. It would have to speak for the whole industry—at least in the national advertising field. And it would probably need a budget at least double anything ever set up for a radio trade organization.

Q. What would such an organization of the radio industry mean to a national advertiser—to a company like yours?

A. We'd expect such an organization to show us new ways to use radio for greater sales and profits. We'd expect it to help us sell radio to our own management and people, and keep it sold. We'd expect it to build prestige values into our radio purchases by upgrading the whole industry. And we'd look to it to operate, with us, on a high policy level in all our radio advertising.

Q. Beyond all this, what do you personally think of radio?

A. I personally believe it is one of the greatest advertising mediums ever devised. It is not a healthy medium today. But I love radio for what I know it can and should be.

SERIOUS CHARGES AGAINST RADIO?

3. LACK OF CREATIVE PROGRAMMING. *The program side of radio, say some of its severest critics, has fallen into the hands of men who neither care about the medium, nor are any ability to create new, imaginative patterns of programming. As a result, radio is being "formularized" to death. Sometimes these formulas arise simply out of a desire to make quick dollar. More often than not, however, they're merely the result of ignorance or lack of imagination.*

4. LACK OF CREATIVE SELLING. *Both agencies and advertisers have complained to SPONSOR about the type of sales presentations they have been getting from radio people. They say that practically none contain any sound, compelling arguments for the medium itself; instead most are built around picayune, insignificant points for complex and dubious research. As a result, they are getting no help in selling the idea of radio to their own people and their own clients.*

With the state of radio today, and would like to see an improvement in radio's prestige.



MARKETERS BLUEPRINT advertising, merchandising strategy at Necco: (from l), Richard M. Drown, adv. mgr.; Gordon P. Hentz, dir. of mktg.

Necco sweetens sales with spot

Progressive candy maker pushes branded bar and box candy with 90% of \$1 million budget in spot tv

For 112 years, the New England Confectionery Co. has been selling Americans notorious knoshers and nibblers on knoshing and nibbling on its 360 varieties of candy items. But the fastest sell in all this time has come in the six years since 1953, when the company used television advertising for the first time.

Candy items, particularly the 5¢ and 10¢ bars which rack up most of the sales, offer a small margin of profit to both producer and retailer. For either to see those sought-after

\$ signs in front of his eyes, he needs to have high volume moving fast. That's what tv has done for New England Confectionery Co. in Cambridge, Mass., says Advertising Manager Richard M. Drown.

Necco is currently putting some 80% to 90% of its total annual advertising budget of \$1 million into spot television—with the remainder going into point-of-sale pieces and printed promotional material. This \$900,000 appropriation for a sectional, non-national advertiser is a sig-

nificant sum in any kind of business.

But in candy manufacturing, where so much of the product is sold in branded and then packaged by food chains and supers themselves, this investment is rivaled only by such giants as M & M, Sweets Co. (Tootsie Roll) and Chunky Chocolate.

Proctor A. Coffin, general merchandising manager, has the responsibility of moving those 360 individual candy items. Fortunately, there's nowhere near this number to cope with in consumer advertising and the spot tv schedules. The two major candy lines

—the Necco line and the Candy Cupboard line—are radically different in content and price and therefore require very different merchandising



Doctor A. Coffin, gen. mdse. mgr.

tv mix

ales and advertising techniques.

The four leaders in the Necco line are bar items—Sky Bar, a 22-year-old chocolate product which was the first to be advertised with tv in 1953 and which sells for a nickel; Necco wafers, a candy staple since 1885 which debuted on tv last fall and sells for 5¢; Rolo, a hot-selling item franchised originally from a British firm with a chocolate base and a 10¢ price tag; Canada Mints, another 10¢ item first featured tv advertising last fall.

The Necco line of inexpensive bars is sold to jobbers and to food chains. But the Candy Cupboard line of expensive (\$1.40 per pound and up) boxed chocolates is sold only to retailers directly.

Chocolate items in the Necco line, of course, sell best in cooler weather; mints in the warm months. This is why there is a seasonal variation in the Necco advertising period from September through May, with chocolate types stressed in the first half, mints in the latter.

Sky Bar sales, after a tv momentum of six years, continue to move upward at a good pace. But Rolo, introduced for the first time last fall, caught like wildfire with the public and has seen phenomenal increases. Specific sales gains were reported for Baltimore where WMAR-TV carried a schedule typical of the 28 markets in which Necco buys spot announcements by Chris. S. Briel, Necco sales representative there.

Last December, after the launching campaign which started in September, he told WMAR-TV management: "I have spent considerable time working out an analysis of sales on Rolo and Sky Bar to our 57 direct buying accounts who distribute in Baltimore. Analysis was based on September through December '57 (when no tv was used) and September through December of '58 (when the WMAR-TV schedule was on the air)."

In this period, sales on Rolo "showed a phenomenal increase of 100.68%" and Sky Bar went up 37.01%," Mr. Briel reported. Sky Bar was already established in the market and therefore "not expected to show a markedly heavy sales increase" as was the case with the comparatively new Rolo.

Necco's pattern is to buy minutes from 5 to 7 p.m. in 28 major market areas centering in its distribution area—the New England and Northeast sections, Middle and South Atlantic, Midwest through Ohio and Indiana, the West Coast. They have direct sales representation in these areas, use brokers at points in between.

The average frequency of commercials per market is nine one-minute spots per week, aimed at an all-family audience but concentrating more heavily on youngsters and teens. Mom and pop are nibblers throughout the day, too, even though youngsters seem to average a bit more total consumption of goodies.

Spot's flexibility is what attracted the client and the agency, C. J. La-

Roche in New York, to tv in the first place and they use it to maximum advantage. They rotate products depending on such factors as the community, rising or falling sales, the season. But every minute commercial has a major product and a minor product allotted, respectively, some 10 seconds and 13 $\frac{1}{2}$ seconds of commercial time.

The flexibility of spot television enables Necco to maintain the ad balance each market requires—balance in terms of major-minor commercial mention, weight of frequency and audience. Because each market buy is based largely on month-to-month sales, a revised tv schedule is made up monthly and sent to each station in the lineup a month in advance of airing.

The preferred production technique which has paid off in getting viewer attention and enhancing appetite appeal is a combination of animation and live-action with different opens and closes. Thus the basic stock of two different commercials for each of the four main bar items at any given time is expanded with three variations of opens and closes to a total of five different presentations.

Necco wants to reach an all-family audience for another reason: both men and women, frequently accompanied by youngsters, have the supermarket shopping habit. And candy, often an impulse item, is picked up from a shelf by brand because of a carryover of the visual tv picture.

Each Necco product carries an identifying Necco label, and many of the items are specially packaged for the supermarket trade (now accounting for some 20% to 30% of

(Please turn to page 92)

FOOD STORE DISPLAY racks get about one-fourth of Necco's manufactured volume and indicate variety of 360 different items



What the allocations fight means

- FCC testimony by Maximum Service Telecasters stresses losses in coverage if vhf band is dumped
- MST's material will likely provide useful ammo to counterattacks directed at television's spectrum space
- Public's vested interest in vhf channels via huge investment in receivers is pointed up by broadcasters

In the brief span of its existence tv has struck deep roots into the American scene. Yet no ad medium has been under attack on so many fronts.

Last week two developments reminded the ad fraternity that the technological base of the present television structure is also subject to assault. The FCC resumed discussions on the tv allocations headache and the deadline passed for filing of petitions on the broader but related problem of whether (or how) to reapportion the "non-government" portion of the vhf-uhf spectrum.

The spectrum study harbors a strong potential threat to video. Important groups, including the mili-

tary, railroad and trucking interests, electronic firms, etc., are hungrily eyeing the wide frequency band currently allocated to tv. Tv's vulnerability stems from the fact that more than half of the spectrum being studied (25.890 megacycles) is now set aside for telecasting.

In the forefront of those defending the video band from being undercut is the Association of Maximum Service Telecasters. The group consists of 120 vhf stations (it had two nhf members at one time) operating at the maximum effective power permitted by the FCC. AMST filed comments at deadline urging (1) retention of the present vhf channels, (2)



Jack Harris, general manager, KPRC-TV, Houston, is president of Maximum Service Telecasters, deep in the tv spectrum battle

the addition of more vhf channels, (3) a swapping of uhf spectrum space for the additional vhf channels and warning that any "degrading" of the current high technical standards would deprive rural America of adequate tv service.

Also filing at deadline was the NAB, whose chief, Harold E. Fellows, warned that an adequate tv service must be assured in the future to aid advertisers in creating demands for goods to satisfy America's rapidly increasing population. Fellows fore saw the need for many smaller tv stations, comparable to standard broadcasting's 250-watters.

On the technical front, Fellows called for the status quo until (1) the recently-released studies conducted by the Television Allocations Study Organization (TASO) are digested and (2) some allocations solution be worked out vis-a-vis the government and non-government services.

Included with the AMST comments by the group's executive director Lester W. Lindow, was a comprehensive exhibit of facts and figures involving a year's work to gather these will likely provide valuable ammunition to broadcasters in the coming battle for spectrum space. Specifically, they spell out some of the basic economic facts of life about tv and the firm place occupied by tv in the American home. They also delineate the consequences foreseen by AMST in the event of a shift to an all-nhf tv service. Only a small part of these facts and figures touched on advertising *per se*, but the impli-

NEARLY 1,000 TV STATIONS ARE AUTHORIZED Number of tv stations as of 21 February, 1959

Stations On the Air:	Channels 2-13	Channels 14-83	Total
Commercial	414	68	482
Educational	29	8	37
Commercial Satellite	20	7	27
Translator	0	162	162
Total On the Air	463	245	708
Authorized, Not on Air:			
Commercial	32	111	143
Educational	8	16	24
Commercial Satellite	6	2	8
Translator	0	11	11
Total Authorized	46	170	216
Total	509	415	924

Tv station growth has been fast, figures gathered by Association of Maximum Service Telecasters show. After 11 years there are 11 authorized tv stations per channel. It took standard broadcasting 26 years to reach that level of frequency loading. Charts on pages 37, 38, 70 and 72 are from AMST group

to admen

PUBLIC HAS INVESTED \$25 BILLION IN TV

Estimated public expenditure for tv

Year	Retail value of receivers (000)	Antennas, components, servicing, etc (000)	Total public expenditures (000)
1946-51	\$10,681,500	\$1,453,500	\$15,138,000
1955	1,788,800	1,050,000	2,838,800
1956	1,457,100	1,200,000	2,657,100
1957	1,304,100	1,300,000	2,604,100
1958	1,150,300	1,350,000	2,500,300
Total			
1946-1958	\$16,384,800	\$9,353,500	\$25,738,300

Consumer spending data for tv receivers, parts and repairs includes sets of all kinds, including color. Sources of data include *Electrical Merchandising, Tv Digest* as well as Sylvania Electric's F. W. Mansfield

TV'S BROADCASTING INVESTMENT IS LARGE

Original cost of tangible tv broadcast property

Year	Original cost
1958	\$600,000,000 (est.)
1957	546,106,000
1956	429,680,000
1955	364,748,000
1954	315,009,000
1953	233,131,000
1952	121,129,000
1951	92,982,000
1950	70,260,000
1949	55,875,000

Tv has become a billion dollar business in 10 years. Figures are from FCC, cover, like chart at right, networks and stations. Note leveling off in rate of increase of both revenues and expenses in recent years

BROADCAST REVENUES ARE AROUND \$1 BILLION

Year	Total broadcast revenues (000)	Percent increase	Total broadcast expenses (000)	Percent increase
1957	\$913,200	5.2%	\$783,200	10.7%
1956	896,900	20.1%	707,300	19.0%
1955	714,700	25.6%	591,500	18.3%
1954	592,937	37.3%	502,637	39.4%
1953	431,777	33.4%	360,514	31.6%
1952	323,591	37.3%	267,902	38.0%
1951	235,081	122.5%	194,086	68.6%
1950	105,914	208.5%	115,128	93.2%
1949	31,329	291.6%	59,591	152.5%
1948	6,700	358.8%	23,000	

cations for the business were obvious. These are the highlights of the Littlow testimony:

- The American public has invested more than \$25 billion in tv sets, components and repairs.
- In spending \$600 million on physical equipment, broadcasters have brought tv service to 99% of all American families and serve 90% of these families with network programming from at least three stations.
- The average tv station costs 8.7 times as much to construct as a radio station and 6.3 times as much to operate.
- As of 21 February 1959 a total of 1,015 tv stations (commercial, educational and translator) were either on the air, authorized or the subject of pending applications. After 11 years there are twice as many tv stations authorized as there were radio stations after the same length of time.
- The average viewer spends 20% of his waking life watching tv and spends more time with tv than with radio, newspapers, magazines and movies combined.
- The 50 million tv sets in use is 50 times what it was 10 years ago and twice as many as five years ago.
- Although tv occupies three-quarters of the non-government spectrum space between 25-890 mc, it has only 3.5% of the total number of channels assigned in this space.
- A switch to uhf would deprive at least 25% of the land area of the U.S. of "service of consistently good quality." In actual practice the area would actually be larger. This would particularly affect the 11 million persons living on farms who now enjoy tv as well as non-farm residents in rural areas.

• TASO studies show that when it comes to good quality service, low-band vhf channels (2 to 6) get out twice as far as high-band uhf channels (11 to 83) and cover five times as much area.

In urging a swap of uhf for vhf spectrum space, AMST could look forward to some official discussions along this line—though with no as-

TV ADVERTISING HAS DOUBLED IN FIVE YEARS

Tv's share of all advertising, 1949-58

Year	Total advertising	Total tv advertising	Percent tv is of total
1958	\$10,196,000,000	\$1,360,000,000	13.3%
1957	10,310,600,000	1,273,100,000	12.4%
1956	9,904,700,000	1,206,700,000	12.2%
1955	9,194,100,000	1,025,300,000	11.2%
1954	8,164,100,000	809,200,000	9.9%
1953	7,755,300,000	696,100,000	7.8%
1952	7,156,200,000	453,900,000	6.3%
1951	6,426,100,000	332,300,000	5.2%
1950	5,710,000,000	170,806,000	3.0%
1949	5,202,200,000	57,800,000	1.1%

McCann-Erickson figures prepared for *Printers Ink* is the source of chart above. Besides tv, media include radio, newspapers, magazines, outdoor, business papers, direct mail, miscellaneous. Tv figures include all client spending: time, talent, production and commercials

SWITCH TO UHF WOULD AFFECT FARM HOMES

Television set ownership of farm households

	Total Farm Households	Farm Households with tv	% Farm Households with tv	Tv population on Farms
Jan. 58	5,300,000	3,611,000	68.1%	14,082,900
Apr. 57	5,320,000	3,323,000	62.5%	12,860,000
Aug. 56	5,642,000	3,207,000	56.8%	12,218,760
Feb. 56	5,649,000	2,966,000	52.5%	11,300,160
June 55	5,694,000	2,407,000	42.3%	9,411,370

Farm figures here include households actually located on farms and do not cover small town families which would also be affected by reduced service, according to AMST estimates

surance anything would come out of it. Reportedly because of public pressure, the Defense Department has agreed to sit down with the FCC to discuss swapping of frequencies.

AMST made no specific proposals as to how many additional vhf channels should be assigned to telecasting or in what part of the spectrum the new channels should be placed. One proposal would be to add 38 additional vhf channels so as to make a continuous band of 50. There is currently room for 11 vhf channels in between the present channels 6 and 7—assuming other services (including fm) are displaced. If the other 21 are allocated spectrum space following channel 13, it would carry the additional “vhf” channels into the lower reaches of the nhf band—which arbitrarily begins at 300 mc. If all 38 were inserted in the band

above channel 13 (216 mc. and up) the highest frequency channel would brush against the beginning of the current uhf television band—which begins at 170 mc. Obviously, getting 38 new “vhf” channels in the strict sense of the term is no cinch.

The big problem in adding tv channels is the heavy demands video makes on the spectrum. Each tv channel requires a 6 mc. (million cycles) band and, as AMST pointed out, each channel needs every bit of the space. But, as AMST also pointed out, the actual number of tv channels allocated is relatively small.

An analysis prepared by AMST showed that there were a total of 2,316 channels assigned in the non-government portion of the 25-390 mc. band. Only 82 are set aside for tv. In the vhf part of the spectrum, the

(Please turn to page 70)

Getting

➤ Enthusiasts for expensive audio-video gear cover wide economic range, Andrea finds. Radio blankets 'em all

Ask Frank A. D. Andrea, veteran tv and stereo manufacturer, what a “quality market” is and in the light of his latest marketing experiences he'll give you this broad concept:

- It's basically a conglomeration of people who choose to spend their money on quality merchandise.

- They needn't necessarily be millionaires nor have Phi Beta Kappa keys; the big point is that they should act that way—either because of their own compulsions or because they “want to keep up with the Joneses.” In short, it's the *manner in which people choose to spend their money* that counts.

From this observation Andrea logically has proceeded to the next:

- To sell quality merchandise, a fairly broad media base is desirable. It has to go beyond just the “high-brow.”

- Radio is a medium that definitely gives this kind of all-purpose coverage economically.

A pioneer in the electronics industry Andrea only recently got completely back into consumer merchandise after a run of government work. His distribution areas are highly-competitive metropolitan New York, New Jersey, and New England; his products are tv sets and a quality line of stereo and hi-fi equipment.

An 85% sales increase in the first quarter of this year over the same quarter of last year now is in the bag. But first Andrea had to choose his strategy from two alternatives open to him last summer:

- 1) He could either introduce his new models in a flashy explosion (the usual industry practice), or 2) he could introduce the new items gradually during the year as the market was ready for them.

The second course was by far the more prudent, but it required a close

radio to select 'Quality Buyers'

check on consumer reactions. Added to this was a distribution problem: In order to maintain price stability (the only way a quality line usually can survive), a limited dealer franchise policy had to be observed. There are about 300 active dealers. Thus the product isn't likely to be found in the first store a buyer

stumbles into. This poses a problem.

When Doner & Peck took over the account last summer, this factor loomed large in its media recommendations to Andrea.

"The buyer had to be conditioned to the fact that it would take some looking around to find an Andrea," says account supervisor and agency

v.p. Sanford L. Hirschberg. "What's more, a desire to *keep* looking had to be instilled. This meant more impressions after that first lunch-hour browsing for an Andrea had proved to be fruitless.

"At the same time," Hirschberg says, "the initial impact has to be

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HAND-MADE CONCEPT (here illustrated by Andrea) can best be emphasized via personal appeal of radio to "quality conscious" prospects



What is the answer to SPOT'S PAPERWORK JUNGLE?

- How to hack away at the paper tanglewood that makes spot five to 30 times harder to buy than other media
- In this installment, two methods are explored—a simplified rate card and billing for the station by reps

Something for nothing is always paid for," goes an old saying that gets proved daily in the paper labyrinths of spot. For those frequency discounts given away to advertisers, agencies pay in bookkeeping and estimating manhours.

Most admen agree that it is the complex pricing of both spot TV and spot radio which is the taproot of the medium's troubles. From this root, stem estimating headaches, budget confusion, invoice errors, extensive checking and re-checking time, billing disagreements and delayed payments.

"There's no hope for the whole

business," an agency financial executive told SPONSOR, "unless stations start using something other than prices to sell."

Newspapers, at least five times easier to buy than spot, can attribute much of this simplicity to having pretty well eliminated the old "sliding scale" rates. About 100 papers are reported to still use them, although in the case of some large metro papers the frequency needed to earn a substantial discount is so great that for most advertisers it is out of the question anyway. However, SPONSOR learned in checking with admen that of late there is the beginning of a

mysterious trend among newspapers back to sliding scales. "Since they're out to compete with spot on all other fronts," mused one adman, "it may be they want to compete in complications, too."

The chart on page 41 compares the steps needed to put a spot campaign on the air with the steps needed to put a comparable newspaper buy on the presses. Some of the reasons for spot's greater number of steps are organic and not curable, unless the medium ever finds a way to sell by circulation rather than ratings—which is highly unlikely. Another organic complication is that spot sells time instead of space: you can add pages to a newspaper, but you can't add minutes to a broadcast day. So there will always be checking on avails. (Actually, a lot of progress in speeding up this operation has been effected by streamlining at rep offices and stations, by introduction

One answer: The Katz Agency handles billing for its stations. Here is the billing and estimating section at Katz. Standing are (l to r) H. J. Grenthot, assistant treasurer and director; Emily Horton, billing department head; S. T. Jones, assistant to Grenthot. Details in text



of standard confirmation-contract forms by SRA and 4A's.

But a lot of the buying time in spot is spent wrestling with rate structures, and this could be cured. The answer: simplified rate cards. If the answer ever is supplied, it will go a long way to solving the other major area of spot advertising. Because the major paper thunderbolts that now plague it are:

- Complicated rate structures.
- Billing and checking tangles, resulting in great part from rate structures.

Since these are the principal culprits, what is being done about them; and what remains to be done?

Rates: Last week's installment told of some of the movements toward ridding spot of the national, local rates problem. Even if this ever is licked through general adoption of a single rate, there still remains the problem of individual station rate structures based on complex frequency discounts and package deals.

SRA and RAB have been working toward some solution. The 4A's, RDS— even ANA— have been studying the subject. The latest move in the direction of rate card simplification, however, has come from a station representative, Richard O'Connell. Here is O'Connell's formula for streamlined rate card:

(1) Elimination of *all* frequency discounts, thereby eliminating all short rating and rebating.

(2) Flat rating of all time segments, starting with the half hour down to one minute.

(3) Institute weekly announcement packages, covering all spot needs i.e. 5, 10, 15, 20, 30 and 50 weeks; each package to be less expensive than the preceding, but *all in round dollar figures*.

(4) Establish 20- and 30-second announcement costs at 75% of comparable minute rates; 10-second spots at 50%.

(5) Allow multi-product clients to combine announcements for better weekly rates.

As a concession to advertisers who have become so accustomed to "rewards" for frequency that they couldn't do without them (regardless

LESS PAPER IN PRINT THAN SPOT

Here's a step-by-step comparison of what is involved in a 50-market buy in print and in spot. In case of print, "costing out" (taking prices and individual media to client) has been done before step No. 1. This often is done on newspaper buy; not with spot

NEWSPAPER

- 1 When campaign has been approved, buyer advises the estimator (usually by memo). Traffic and forwarding are also alerted.
- 2 Estimate goes to traffic department. Prior "costing out" was made easy because papers sell on circulation, have simple rates.
- 3 Traffic department next issues authorization for the campaign to the forwarding department so that orders may be sent out.
- 4 Forwarding issues orders to publications. Unless buy was in a hurry, buyer may never have to phone a rep or newspaper.

SPOT

- 1 Assuming budget is approved, buyer calls in the reps of all stations in the 50 markets, asks for list of availabilities.
- 2 Buyer notifies traffic department of general nature of campaign so that they can get ready to send out copy, transcriptions, etc.
- 3 Buyer receives avails from various stations. Now he checks ratings, package deals, prices, power, frequency, programming.
- 4 Timebuyer contacts the station reps and orders his schedules.
- 5 Buyer notifies traffic department now of specific schedules.
- 6 Some of the schedules that were ordered can't be confirmed by stations. Now the timebuyer must go through re-ordering them.
- 7 Confirmations of schedules come in from reps, and the timebuyer must check to see that they are as ordered, rates correct.
- 8 After all the schedules have been checked against rates, package deals, times, they are put on estimate against later billing.

of the cost of paperwork to check up on them). O'Connell suggests that stations give free extra spots. An example: for every 26 weeks of continuous advertising, one week schedule gratis. O'Connell threw in this concession because about 15% of the buyers he had contacted made known their desires for long-term discounts; his personal feeling, however, is that a client is on the air for a longer time not for a "reward" from the station, but because his campaign needs a longer airing for best results.

"Station operators," O'Connell maintains, "are guilty of not keeping pace with their customers' problems." Among agency problems: how to stretch the 15% commission to cover such new services as marketing and merchandising and still meet the high cost of spot paperwork. "Fre-

quency discount has been the culprit," says O'Connell, "along with short rate and rebate. All three are a hangover from the very early days when most stations inherited their rates from newspaper ownership."

Billing: If and when rates are simplified, it will go a long way toward straightening out the Chinese puzzle that is now an accepted part of agency checking and accounting departments. Here is how agency-men view present station procedures and invoicing systems:

"The big problem," says T. Paul Muller, assistant treasurer at Y&R, "is that there is no uniformity in the method of billing among the stations. Some bill gross; then the agency must deduct. Others bill net. Cash discounts are allowed by some sta-

(Please turn to page 66)

HOW TO CUT TV TAPE COSTS

- BBDO saves 40% over live production expenses in taping of Westclox commercials for new campaigns
- Trick lies in consolidating schedules, avoiding multiple labor charges, eliminating costs of special repeats

When CBS TV announced this week that tv tape commercials made on its facilities would no longer bear a \$15 per-splice editing charge, it marked one more step in the long path to get tape costs down.

Actually, progress to date has been little short of spectacular. Last week BBDO told SPONSOR that the new tape commercials it is making for Westclox will cost 40% less than if the whole batch had been done live.

And what is almost unbelievable BBDO was able to wrap up a total of 15 minutes of Westclox plugs for only a few dollars more than six minutes' worth cost the same client just a half a year ago.

The answer, according to BBDO live production head Al Cantwell, lies in getting the know-how of sharp housekeeping. When the agency taped

six minutes of Westclox commercials for the *Wonderful Town* special last fall, the client immediately saw that — properly used — tape needn't be a cost orgy. So it didn't take much persuading to get him to give the nod to a bold cost-saving experiment for the spring push.

The plan this time: Don't confine the taping to the six minutes of commercials that would be needed for the 26 April *Meet Me in St. Louis* special the watch company is underwriting. At the same time, the agency suggested, pick off the nine commercials that would be needed for a six-week alternate sponsorship stint on *Name That Tune* beginning 13 April on CBS TV. In short, do two jobs at once.

This meant a total of 12 commercials. "Right off the bat," says Cant-

well, "we could see it was impossible to do this in the two days of actual taping that the job would have to be held to for cost efficiency."

The solution: Repeat two of the nine *Name That Tune* commercials making a total of seven 60-second commercials and three two-minute *St. Louis* commercials. "We could see our way clear to bringing that package home in a two-day time limit," Cantwell says.

Mutually agreeable shooting dates were the next consideration. Betsy Palmer, slated to do the *St. Louis* commercials, wasn't available until Sunday, 12 April. George DeWitt, *Name That Tune* emcee, slated for three commercials for that show could not tape them till 13 April, the day the first commercial was to break on the air. This meant firming up a Sunday-Monday taping schedule with Saturday for setting up and lighting. "Fortunately," says Cantwell, "the studio we wanted at CBS was available for those three days."

Willis Knighton of the P. J. Rotondo design firm was put on the job of fitting 26 set areas within a designated space. There were nine major set areas, 17 minor sets (many of them display areas) to squeeze in. Knighton's specifications called for the sets to be placed around the walls

as in a live dramatic show—with a major set area in the middle. One major set, comprising three areas, covered one entire wall (see photo).

Incidentally, Cantwell emphasizes the extreme importance of getting all basic lighting out of the way the day before. "This is why it takes at least a 12-hour day," he says. "if you're lucky."

The trick, obviously, is to make every minute of the total three days count to the maximum. Note, in the actual schedules shown on the opposite page, how not a moment is idle.

Moreover, this squeeze-play technique extends to other areas. For example, Cantwell cites the example of how he gladly spent \$90 in editing costs to save a far heftier talent fee. Here's what he did: Rather than have an actor appear on two days to do



AIRTIGHT PLANNING enabled BBDO to turn out 10 tape commercials with nine major set areas in two shooting days. Pre-planning: (l to r) BBDO art dir. Alphonse Normandia (seated), prod. Bill Jackson, live production head Al Cantwell, Rotondo scenic designer Willis Knighton

separate commercials, Cantwell taped all the actor's chores at once; later he split the tape up and spliced the pieces where they belonged.

This shortcut old hat in film--is now fully possible with tape. Previously technical difficulties prevented widespread use of it. Whenever you spliced tape heretofore, you either got 1) a roll-over of the picture, or 2) seven seconds of blackout. (In a BBDO special for DuPont a year ago

The Red Mill the agency chose to use roll-over as the lesser of two evils.)

But now, Cantwell explains, roll-over has been eliminated. All you get today is "glitch" wherever splicing occurs.

"Glitch" is slang for the "momentary jiggle" that occurs at the editing point if the sync pulses don't match exactly in the splice. ("Glitch" probably comes from a German or Yiddish word meaning a slide, a glide or a slip.) "Even if it occurs," says Cantwell, "it isn't bothersome to the viewer unless he knows it's there."

BBDO had a pretty fair chance to work out the law of averages on the occurrence of "glitch" with production of *Hamlet* for DuPont, which was taped in sections and put together on the editing machine. Out of 73 splices, Cantwell reports, 10 contained some "glitch." This 1-in-7 possibility is a negligible factor, he feels, for something you can't see unless you're specifically watching for it. There are four points, then, in one of the St. Louis commercials where this "momentary jiggle" may occur, but the agency isn't worried.

Consolidation of client's time, while not a below-the-line technical cost, is important, too. The Westclox people flew in over the weekend, sat in on the tapings, and client approval no longer became a thing to ponder.

Major cost-saving areas for tape commercials, summarized in the box on the next page, set forth details in how BBDO saved 10% of what twelve Westclox commercials would have cost live.

A smaller, but equally significant saving, was made in rental of prompting devices. These are rented on a daily basis at roughly \$125 a piece per day. Here, the agency saved a cool 75% of what it would have cost

TAPING 10 COMMERCIALS IN 3 DAYS

SATURDAY, 11 APRIL

9:00 a.m.-9:00 p.m. Scenic and lighting setups

*all basic
lighting
must
be done to-
day*

SUNDAY, 12 APRIL

8:30 a.m. Betsy Palmer in makeup. E.S.U.*

9:30-10:15 FAX*—"Floral" (S.L.)

10:15-10:45 T.P.*

10:45-11:30 VTR*—"Floral"

11:30-12:15 FAX—"Greeting Card" (S.L.)

12:15- 1:00 VTR—"Greeting Card"

1:00- 2:00 Lunch

2:00- 2:30 FAX-Intro & close—"2 men" (S.L.)

2:30- 2:45 T.P.

2:45- 3:15 VTR-Intro & close—"2 men"

3:15- 4:00 FAX—"Coquette" (T*)

4:00- 4:30 VTR—"Coquette"

4:30- 5:00 FAX—"Plug" (T)

5:00- 5:30 VTR—"Plug"

5:30- 6:00 FAX—"Ballet" (T)

6:00- 6:30 VTR—"Ballet"

*Glitch these
shots today,
shoot rest
tomorrow
and splice.*

*Finish commercial
started yesterday*

MONDAY, 13 APRIL

7:30 a.m. E.S.U.

8:30- 9:00 FAX—"2 Men" (S.L.)

9:00- 9:30 T.P.

9:30-10:00 VTR—"2 Men"

10:00-11:00 Lunch

11:00-11:30 FAX—"2 Men" (T)

11:30-11:45 T.P.

11:45-12:15 VTR—"2 men"

12:15-12:45 FAX—"Album" (T)

12:45- 1:00 VTR—"Album"

1:00- 1:30 FAX—"Travel" (T)

1:30- 2:00 VTR—"Travel"

2:00- 2:30 FAX—"Bedroom" (T)

2:30- 3:00 VTR—"Bedroom"

*Try to hold test
patterns to two
per day.*

*Lunch early.
Have to shoot
M.C.'s 3 spots
in 3 hrs.*

*E.S.U. (Engineering setup), FAX (Camera rehearsal), T.P. (Test pattern), VTR (Record), S.L. (Meet Me in St. Louis), T (Name That Tune)

(Article concludes next page)

if the prompters (one for each of three cameras) had been re-rented for each commercial.

Trucking, a major saving, was a big factor in effecting economies for another client—Campbell Soups—in a series of daytime commercials. Normally, Cantwell points out, BBDO does not tape commercials for daytime fare because here the savings are usually greater in sticking with less elaborate live techniques right in the studio. But a series of 11 commercials for Campbell in the *Peter Lind Hayes Show* on ABC TV required an elaborate kitchen setup.

The cost of these commercials would have been \$900 a piece. But by moving the equipment only once and taping the whole series of commercials at once, it was possible to do them for \$500 each.

By and large, however, BBDO does not recommend taping daytime program except under unusual circumstances. For this reason, a breakdown of BBDO commercials follows



TRUE TONES are big advantage of tape over live. In shot above, hasty lighting could have made gold watches look black

roughly this pattern: Tape—10%, live—10%, film—50%.

Nighttime commercials, being more elaborate than their daytime counterparts, suffer more from having to be lighted and rehearsed in the schedule of a live program, Cantwell believes. Greater refinements of lighting, scenic effects and product display are possible, he says, when several commercials are done at once. The crew has warmed to the job and technicians become familiar with product setups.

Added to this, he says, are the advantages of group planning in advance—and during taping sessions—

at a saving of time to all concerned.

Editing refinements give copywriters greater leeway, he says. Copywriters at BBDO are advised to keep live techniques in mind, but they can inject shots calling for cuts if they first bring the problem to Cantwell and his staff. This procedure was followed with a remote commercial for Pittsburgh Plate Glass taped last Wednesday (8 April) for the *Garry Moore Show*. Cantwell sees the editing breakthrough as a big stimulus to doing tape remotes hitherto impossible. He cites automobile commercials as one example where complicated running action can be pieced together with sections of tape.

With editing and other technical problems no longer the hazards they were but a year ago, the present and future of cutting tape costs hinges on your ability to tuck as many loose ends as possible into one neat package. In short, the faster and neater your housekeeping job is, the more money you save.

6 WAYS BBDO SAVED ON TAPE COMMERCIALS

1 REPEATS: *Live commercials usually can be repeated successfully only by doing much of the basic job all over again—live.*

Savings: 20% when tape is used. Two of BBDO's nine Name That Tune commercials were planned for repeats right from the start, required no fussing and re-doing later on.

2 STAGEHANDS: *Frequent assembling and re-assembling of crew burns up a lot of extra money in live commercial production.*

Savings: 50% on this item when BBDO telescoped 12 commercials (counting two repeats) into two continuous sessions, plus a day for setting up and lighting all areas.

3 LIGHTING: *Individual setups for live commercials multiply technical fees and costs of studio and camera facilities.*

Savings: 60% when BBDO concentrated 10 commercials in 26 set areas and put up all the necessary basic lights 24 hours in advance. This eliminated rhubarbs when actual taping began.

4 TRUCKING: *It costs \$200 to move a single truckload of equipment to the studio and back to the warehouse, a big budget item.*

Savings: 70% when nine Name That Tune and three Meet Me in St. Louis commercials were trucked for \$600; for live production, the job would have cost around \$2,200.

5 CAMERAS: *Camera facilities ("jax") time for live commercials is based on hourly rate. Three cameras were needed.*

Savings: 35% for tape versions, due to 1) better teamwork on a continuous job, 2) fewer test patterns, 3) various other consolidations.

6 SETTINGS: *Design cost for two commercials runs \$250-300. Making commercials in small batches involves more specifications.*

Savings: 25% when specifications and design time are wrapped into one bundle. Cost for 10 commercials: \$1,200—a saving of \$300. (Set construction costs stay about the same.)

Season highlight: more hour shows

- Nielsen study of p.m. network tv show lengths tallies
- 5 one-hour shows during a month in 1959; 86 in 1958
- Comparison changes include *Laugh Line* replacing *Behind Closed Doors*; *Californians* for *George Burns*

With the network tv programming new entering its third 13-week cycle for this season, the general picture of surviving show lengths looks like this:

The 60-minute programs came through strongly, as compared with last season, while the number of half-hour shows were reduced.

This was highlighted in a Nielsen study for SPONSOR on a three-season comparison of sponsored nighttime

network show lengths, based on the second February and first March reports each year.

Although the number of hour shows are up over last year and about the same as two seasons ago, their format has changed considerably: the live dramas are just about dead, with western and mystery-adventure hours replacing them.

This increase cut the number of half-hour shows back to 155.

The NTI study, covering total hours per month:

SHOW TYPE	1959	1958	1957
15-min.	8 ¹ ₂	7	16 ³ ₄
30-min.	155	172	150 ¹ ₂
60-min.	95	86	96
90-min.	9	9	21
Total hours:	267 ¹ ₂	271	281 ¹ ₄

The network comparison, on the following pages, shows these changes: NBC TV, *Pete Kelly's Blue's*, for L&M follows the half-hour-earlier *Steve Allen*; *The Californians* replaces *George Burns* (for Colgate); *Laugh Line*, for American Home, replaces *Behind Closed Doors*.

On CBS TV, *Ranchide* moves back replacing *Your Hit Parade* and followed by Pharmaceutical's *Amateur Hour*.

I. THIS MONTH IN NETWORK TV

Network Sales Status Week Ending 11 April

Daytime

SPONSORED HOURS

ABC†	23:50
CBS†	28:10
NBC	27:30

Nighttime

SPONSORED HOURS

ABC†	21
CBS†	24:20
NBC	23:45

†cluding participation shows

Average cost of network sponsored programming

Cost	Number	Cost	Number	Cost	Number	Cost	Number
Half-hour comedy-var.		Half-hour drama		Situation comedy		Hour music-variety	
\$51,250	4	\$40,333	6	\$39,643	14	\$111,875	4
Half-hour mystery		Half-hour adventure		Quiz-Panel		Half-hour western	
\$36,500	8	\$30,188	8	\$27,250	9	\$38,165	17

Averages are as of April. All programs are once weekly and all are nighttime shows.



2. NIGHTTIME

C O M P A

SUNDAY			MONDAY			TUESDAY		
ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
	The World of Ideas sust	Meet The Press sust Tournament of Champions Bayuk (Wermen & Schorr) (6-7; 4/26) Sp-L \$160,000						
6:00								
6:30		Twentieth Century Prudential (R-McC)	Chet Huntley Reporting sust			D Edwards Amer Home (Bates) N-L \$9,500++	News Bulova (Mc-E) N-L \$6,500++	No net service
7:00	You Asked for It Skippy Peanut Butter (GBB) M-F \$24,000	Lassie Campbell Soup (BBDO) A-F \$37,000	Mark Saber Sterling (DFS) F \$70,000	ABC News sust	No net service	D Edwards Amer Home (repeat feed)	News Bulova (repeat feed)	D Edwards Benson & Hedges DuPont (BBDO) N-L \$9,500++
7:30	Maverick (7:30-8:30) Am Tob (Gumb.) Sc-F \$42,000 alt wks Daiser Co (Y&R) Brattckett (Y&R) V-F \$70,000 Am Tob (BBDO) C-L \$65,000 V-L \$108,000	Bachelor Father Am Tob (Gumb.) Sc-F \$42,000 alt wks Daiser Co (Y&R) Brattckett (Y&R) V-F \$70,000 Am Tob (BBDO) C-L \$65,000 V-L \$108,000	*Steve Allen RCA (K&E) (7:30-8:30) DuPont (BBDO) H. Curtis (Weiss) V-F \$11,000	Tales of The Texas Rangers (7:30-8:30) Sweets Co. (H. Eisen) V-F \$11,000	Name That Tune American Home (Bates) Q-L \$23,000	Buckskin P&G (B&B) W-F \$24,000	Cheyenne (alt wks 7:30-8:30) Harold Ritchie (K&E) Johnson & Johnson (Y&R) Armour (FC&B) W-F \$25,000	Stars in Action sust
8:00	Maverick	Ed Sullivan (8-9) Mercury (K&E) alt Kodak (JWT) V-L \$79,500	*Dean Martin Timex (Doner & Peck) (8-9; 5/3) 1- \$250,000	Shirley Temple's Storybook (7:30-8:30 every third week) J. H. Breck (Ayer) V-F \$65,000	The Texan Brown & Wmsn (Bates) W-F \$37,000	Restless Gun Sterling Drug (DFS) alt P&G (Compton) W-F \$37,500	Sugarfoot (alt wks 7:30-8:30) Am Chicle (Bates) R. J. Reynolds (Esty) W-F \$78,000	Playhouse of Mystery sust
8:30	Law Man R. J. Reynolds (Betty) General Mills (DFS) V-F \$41,000	Ed Sullivan	Pete Kelly's Blues L&M (Mc-E) A-F \$54,500+	Bold Journey Ralston-Purina (GBB) A-F \$9,500	Father Knows Best Lever (JWT) alt Scott (JWT) Sc-F \$38,000	Wells Fargo Amer Tobacco (SSC&B) alt Bullock (Mc-E) W-F \$38,800	Wyatt Earp Gen Mills (DFS) alt P&G (Compton) W-F \$38,000	To Tell the Truth Carter (Bates) Marlboro (Burnett) Q-L \$22,000
9:00	Colt .45 Colgate Harold Ritchie (K&E) Beech-Nut (Y&R) V-F \$13,800	G. E. Theatre Gen Electric (BBDO) Dr-F \$51,000	*Dinah Shore Chevy Show (9-10) Chevrolet (Camp-E) V-L \$150,000	Voice of Firestone Firestone (Sweeney & James) V-L \$32,000	Danny Thomas Gen Foods (B&B) Sc-F \$17,500	Peter Gunn Bristol-Meyers (DuS&S) My-F \$38,000	The Rifleman Miles Lab (Wade) P&G (B&B) Ralston (Gardner) V-F \$36,000	George Burns Show (L 4/14) Colgate (Bates) Sc-F \$40,000
9:30	Deadline For Action (9:30-10:30) sust	Hitchcock Brist. M. (Y&R) My-F \$39,000	Meet Me In St. Louis Wstex (BBDO) Philco (BBDO) (9-11; 4/26) Mu-L \$25,000	Dinah Shore Chevy Show	Top Pro Golf (9:30-10:30) sust	Ann Sothern Gen Foods (B&B) Sc-F \$40,000	Arthur Godfrey Alcoa-Goodyear Theater Alcoa (FSR) alt Goodyear (Y&R) Dr-F \$39,000 My-F \$37,000	Arthur Godfrey Pharmaceuticals (Parkson) V-L \$31,000
10:00	Deadline For Action	Richard Diamond Lorillard (L&N) A-F \$56,000	Loretta Young P&G (B&B) Dr-F \$42,500	Top Pro Golf	Desilu Playhouse (10-11) Westinghouse (Mc-E) Dr-F \$82,000 (average)	Arthur Murray Party P. Lorillard (L&N) alt Pharmaceutical (Parkson) V-L \$30,000	Alcoa Presents Alcoa (FSR) Revlon (LaRoche) Dr-F \$35,000 V-L \$59,000 (1/ hr.)	*Red Skelton Pet Milk (Gardner) S. C. Johnson (N1&B) C-F \$52,000
10:30	Meet McGraw Alberto Culver (Wade) A-F \$9,500	What's My Line Kellogg (Burnett) alt Sunbeam (Perlin Paus) Q-L \$32,000	*Sid Caesar & Art Carney Revall (BBDO) (10-11; 5/3) V-L \$20,000	John Daly News Lorillard (L&N) N-L \$8,000	Lucille Ball-Desi Arnaz Show Westinghouse (Mc-E) (10-11; 4/13)	No net service	John Daly News Lorillard (L&N) N-L \$6,000	Garry Moore Kellogg (Burnett) alt Pittsburg Plate (Maxon)
				No net service			No net service	

Color show, [†]Cost is per segment. Prices do not include sustaining, participating or co-op programs. Costs refer to average show costs including talent and production. They are gross (include 15% agency commission).

They do not include commercials or time charges. This chart covers period 11 Apr - 8 May. Program types are indicated as follows: (A) Adventure (Au) Audience Participation, (C) Comedy, (D) Documentary, (Dr)

GRAPH

11 APR. - 8 MAY

MONDAY		THURSDAY			FRIDAY			SATURDAY		
NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	
Service										
4 S es) es 000ft	News Drug Research		D Edwards Whitehall (Bates) N L \$9,500††	News Norelco (LaRoche) Sterling (D-F-S) N L \$6,500††		D Edwards Equitable Life (F&B) Fla. Citrus N-L \$9,500††	News Norelco (LaRoche)			
Service		No net service	D Edwards Whitehall	News Norelco alt Sterling (repeat feed)	ABC News sust	No net service	D Edwards Equitable Life Fla. Citrus (repeat feed)	News Norelco (repeat feed)		
4 S es) es 000ft	News Drug Research (repeat feed)	ABC News sust	D Edwards Whitehall	News Norelco alt Sterling (repeat feed)	ABC News sust	No net service	D Edwards Equitable Life Fla. Citrus (repeat feed)	News Norelco (repeat feed)		
Wagon Train (7:30-8:30) Ford (var. hour) (JWT) National Biscuit (var. 1/4 hr.) (Mc-E) W-F \$35,500 (3/4 hr.)	Leave It To Beaver Miles Lab (Wade) Ralston (Gardner) Sc-F \$36,000	I Love Lucy Miles Lab (Burnett) alt Clairol (FC&B) Sc-F \$35,000	Jefferson Drum Sweets Co. (Henry Elsner) alt sust (L 4/23) W-F \$13,500	Rin Tin Tin Nabisco (K&E) A-F \$36,000	Your Hit Parade Amer. Tobacco (BBDO) Mu-L \$12,500 (Last 4/24) Rawhide moves to 7:30- 8:30, 5/1	Northwest Passage sust	Dick Clark Show Beech Nut Life Savers (Y&R) Mu-L \$14,500	Perry Mason (7:30-8:30) H. C. Morris (B&B) Parliament (B&B) Mu-L \$25,700 (20 min)	People Are Funny Toni (North) alt R. J. Reynolds (Esty)	
Wagon Train R. J. Reynolds (Esty) various 1/2 hrs)	Zorro AC Spark (Brother) 7 Up (JWT) A-F \$37,000	Dec Bride Gen. Fils (B&B) Sc-F \$32,000	Lawless Years sust	Walt Disney Presents (8-9) Quaker Oats (WRT) M-F \$47,000 (1/2 hr.)	Rawhide (8-9) Lever (JWT) Pharmaceuticals (Parkson) W-F \$90,000 (1 hour)	Further Advent. of Ellery Queen (8-9) RCA (K&E) 4-17 & 1-1 only My-F \$27,500 (1/2 hr.)	Jubilee, U.S.A. (9) Wmsh. Hinkle (Evans & Evans) Hill Bros (ASB) Carter (Bates) Mu-L \$12,500 (1/2 hr.)	Perry Mason Sterling (DFS) Gulf (Y&R) Harm. (C.M.) Colgate Van Heusen (Grey)	*Perry Como (8-9) Kimberley Clark, (FC&B) RCA & Wm. W. Hill Bros (K&E) Charmol (DDB) V.L. \$120,000	
Price Is Right Lever (JWT) Spedel (NC&K) Q-L \$21,500	The Real McCoys Sylvania (JWT) P&G (Compton) Sc-F \$36,000	Derringer S. C. Johnson (NL&B) W-F \$10,000	Oldsmobile Music Theater Oldsmobile (Bro.) V-F \$40,000	Walt Disney Hill Bros (Ayer) Hudson Pulp (N C&K) Reynolds Metal (Lennon & Newell)	Rawhide Gulf (Y&R) Milted Vans (C.M.) Amateur Hour Pharmaceuticals (Parkson) (5 '1-8)	Ellery Queen	Jubilee, U.S.A. Massey Ferguson (NL&B)	Wanted Dead or Alive Bry. & Wmson (Bates) Bristol-Myers (D&B) W-F \$39,000	Polaroid (DDB) Sunbeam (Polar-Paw) Norzem (SSC&B) Am. Dairy (C.M.)	
Milton Berle Kraft (JWT) C-L \$50,000	Pat Boone Chevy Showroom Chevrolet (Camp-E) V-L \$45,000	Zane Gray S. C. Johnson (NL&B) alt General Foods (B&B) W-F \$15,000	Laugh Line (4/16-8) Amor Home (Bates) Q-L \$21,000	Tombstone Territory Lipton (Y&B) Philip Morris (Burnett) W-F \$33,500	Phil Silvers R. J. Reynolds (Esty) Schick (B&B) Sc-F \$42,000	M Squad Amer. Tobac. (SSC&B) Bulova (Mc-E) My-F \$31,000	Lawrence Welk (9-10) Dodge (Grant) Mu-L \$17,700 (1/2 hr.)	Gale Storm (L 111) Nestle (Houston) Lever (JWT) Sc-F \$39,500 Face of Danger sust (4-18 S)	Black Saddle L&M (Mc-E) alt Colgate (Mc-E) W-F \$37,000	
Bat Masterson Kraft (JWT) Sealtest (JWT) W-F \$38,000	Rough Riders P. Lorillard (L&N) W-F \$47,000	Playhouse 90 (9:30-11) Amer. Gas (L&N) alt Kimberly-Clark (FC&B) Dr-L & F \$15,000 (1/2 hr.)	Ford Show Ford (JWT) CV-L \$34,000	77 Sunset Strip (9:30-10:30) Amer. Chicle (Bates) My-F \$72,000	Playhouse Lux (JWT) alt Schlitz (JWT) Dr F \$28,000	The Thin Man Colgate (Bates) My-F \$40,000	Lawrence Welk	Have Gun, Will Travel Whitehall (Bates) alt Lever (JWT) W-F \$38,000	Cimarron City (9:30-10:30) McLean (W&L) P&G (B&B) W-F \$30,000 (1/2 hr.)	
This Is Your Life P&G (B&B) D-L \$52,000	This Is Music sust	Playhouse 90 Allstate (Burnett) alt Ansco (B&B)	You Bet Your Life Toni (North) Lever (JWT) Q-L \$31,750	77 Sunset Strip Carter Prod. (Bates) Whitehall (Bates) Harold Ritchie (K&E)	The Line Up P&G (Y&R) My-F \$34,000 Gene Kelly Pontiac M.J. & A (10-10:30; 1/24) Mu-L \$127,000	Cavalcade of Sports Gillette (Maxson) (10-cone) Sp-L \$45,000	Sammy Kaye Show Manhattan Stirl (Peek)	Gunsmoke L&M (DFS) alt Sperry Rand (Y&R) W-F \$10,000	Cimarron City Borden M. P. Carnation Coca Cola H. C. Morris Campbell's L&N	
Emmy Awards P&G (Y&R) Bennet (Grey) (10-11:30; 5/6)	John Daly News Lorillard (L&N) N-L \$6,000	Playhouse 90 B. J. Reynolds (Esty) Elgin (JWT) L 4 17 H. Curtiss (Welsh) 4-23 S	Masquerade Party Lorillard (L&N) alt Hazel Bishop (Spector) Q-L \$18,000	John Daly News Lorillard (L&N) N-L \$6,000	Person to Person P. Lorillard (L&N) alt Revlon (War&L)	Phillies Jackpot Bowling Bavik (Werner & Schorr) Sp-L \$3,000	Markham (1/5 S) Schlitz (JWT) My-F \$39,000	DA's Man L&M (Mc-E) W-F \$25,000		

(a) (F) Film, (I) Interview, (J) Juvenile, (L) Live, (M) Misc,
(M) Music, (My) Mystery, (N) News, (Q) Quiz-Panel, (Sc) Situation
(Sp) Sports, (V) Variety, (W) Western. †No charge for repeats

L preceding date means last date on air. S following date means starting
date for new show or sponsor in time slot.

spot
summer ↑ radio goes



Where the family goes



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Peters, Griffin, Woodward, Inc. — William J. Reilly Inc.
Radio-TV Representatives Inc. — Weed Radio Corporation — Adam Young Inc.

SUNDAY			MONDAY			TUESDAY			
ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	
10:00					Morning Playhouse sust On The Go sust (1-27-S)	Dough Re Mi Congoleum Nairn		Morning Playhouse sust On The Go sust (1-28-S)	Dough Re Mi sust
10:15		Lamp Unto My Feet sust							
10:30					Arthur Godfrey Standard Brands	Treasure Hunt sust P&G alt Lever	Arthur Godfrey Hoover alt Gen Mills Libby alt sust	Treasure Hunt Culver alt Gem Seal Frigidaire alt Armour	
10:45		Look Up & Live sust			I Love Lucy Lever alt sust Gen Foods (L 3/23)	Price Is Right Lever alt Ponds Sterling alt Whitehall		I Love Lucy Lever sust alt Gen Foods	Price Is Right Lever alt Sunshine Stand Brands
11:00						Concentration Culver alt Lever Armour alt Lever			
11:15		Eye On New York sust							
11:30					Top Dollar Colgate		Top Dollar Colgate	Concentration sust Lever alt Alberto Culver	
11:45		Camera Three sust							
12N									
12:15	Bishop Pike sust	The Last Word sust		George Hamilton IV partie	Love of Life sust Amer Home Prod alt Block Drug	Tic Tac Dough Ponds alt Goldseal P&G	George Hamilton IV partie	Love of Life Toni alt sust Amer Home	Tic Tac Dough Stand Brands P&G
12:30					Search for Tomorrow P&G	It Could Be You Whitehall Ponds alt P&G		Search For Tomorrow P&G	It Could Be You Al. Culver alt sust Armour alt P&G
12:45	Johns Hopkins File 7 sust	Face the Nation sust		Play Your Hunch partie	Guiding Light P&G	Play Your Hunch partie		Guiding Light P&G	Play Your Hunch partie
1:00					No net service News (1:25-1:30) sust	No net service	Music Bingo partie	No net service News (1:25-1:30) sust	Music partie
1:15	College News Conference sust		Frontiers of Faith sust	Music Bingo partie					
1:30					World Turns P&G Sterling alt Carnation	No net service		World Turns P&G Sterling alt Miles	No net service
1:45			Leo Durocher's Warmup sust						
2:00	Baseball Game of the Week (2 to 30 min) various sponsors (1-12-S)	Major League Baseball Phillies Cigars Anheuser-Busch	Day In Court partie	Jimmy Dean sust Lever	Queen for a Day Congoleum Nairn	Day In Court partie	Jimmy Dean Libby alt sust Miles alt Toni	Queen for a Day sust Culver (4-28-S)	Day In Court partie
2:15									
2:30		(1/2 regional) National Brewing (1/2 regional) Genesee Brewing (1/2 New York)	Gale Storm Show partie	Art Linkletter Stand Brands alt Lever Standard Brands Van Camp	Haggis Baggis sust sust	Gale Storm Show partie	Art Linkletter Swift alt Toni Kellogg	Haggis Baggis sust sust	Gale Storm Show partie
2:45									
3:00									
3:15	Open Hearing sust		Beat The Clock partie	Big Payoff Colgate	Young Dr. Malone sust sust	Beat The Clock partie	Big Payoff sust	Young Dr. Malone P&G alt Nabisco sust	Beat The Clock partie
3:30									
3:45	No net service		Who Do You Trust? partie	Verdict Is Yours Stand Brands Amer Home alt Lever	From These Roots P&G sust	Who Do You Trust? partie	Verdict Is Yours Gen Mills alt Carnation Swift alt Toni	From These Roots P&G sust	Who Do You Trust? partie
4:00									
4:15	No net service		Wisdom sust	American Bandstand Lever	Brighter Day P&G Secret Storm Amer Home Prod	Truth or Consequences Ponds alt Sterling P&G	American Bandstand Lever Carter	Brighter Day P&G Secret Storm Gen Mills alt Quaker	Truth or Consequences Standard Brands P&G
4:30									
4:45	No net service	Behind The News sust		American Bandstand Gaylord Prod	Edge of Night P&G S. C. Johnson alt sust	County Fair sust Sterling alt Lever	American Bandstand Hollywood Candy Gillette	Edge of Night P&G Sterling alt Miles	County Fair sust Kleinert alt Lever
5:00									
5:15	Paul Winchell 1 hour Gem Mill	Game of Politics sust	Omnibus (5-6 alt wks) sust	American Bandstand co-op			American Bandstand co-op		
5:30									
5:45	Lone Ranger Gen Mills Cracker Jack Fritolay Co.		NBC Kaleidoscope (5-6 alt wks) Polaroid alt sust	Mickey Mouse Club Sweets Co Bristol-Myers			Walt Disney's Adventure Time co-op		

NOTE: At presstime, ABC TV had not rescheduled Operation Daybreak clients following a number of program revisions.

HOW TO USE SPONSORS NETWORK TELEVISION COMPARAGRAPH

The network schedule on this and preceding pages (46, 47) includes regularly scheduled programming 11 Apr. to 8 May, inclusive (with possible exception of changes made by the networks after presstime). Irregularly sched-

GRAPH

11 APR. - 8 MAY.

WEDNESDAY		THURSDAY			FRIDAY			SATURDAY		
	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
ng use h Go S)	Dough Re Mi sust		Morning Playhouse sust On The Go sust alt 10:30	Dough Re Mi sust alt Tintex 11:30 only		Morning Playhouse sust On The Go sust 10:30	Dough Re Mi sust Armour alt. Nylab		Captain Kangaroo Parade	Howdy Doody alt Continental Fishing
Offrey	Treasure Hunt sust alt. Brillo Corn Prod alt P&G		Arthur Godfrey sust Standard Brands	Treasure Hunt sust alt. Frigidaire P&G alt. Heinz		Arthur Godfrey U.S. Steel alt. sust sust	Treasure Hunt Gen Mills alt sust Whitehall alt Sterling		Mighty Mouse Gen Foods alt Colgate	Ruff & Reddy Borden alt Gen Foods alt. May
Price Is Right Frigidaire Sterling Heinz alt Corn Prod			I Love Lucy Lever Scott	Price Is Right Al. Culver alt. Lever Bros Miles alt E.I.T		I Love Lucy Lever alt S. C. Johnson Kodak alt. Dow	Price Is Right Lever alt Corn Prod Standard Brands Gen Mills	Uncle Al Show Huckle & Jeckle National Biscuit	Heckle & Jeckle Swift alt sust Gen Mills	Fury Borden alt Gen Foods alt. May
Concentration Heinz alt Miles Nabisco alt Armour			Top Dollar Colgate	Concentration Nestle alt. Lever Heinz alt Whitehall		Top Dollar Colgate	Concentration Ponds alt Bauer & Black Lever alt Gold Seal	Uncle Al Show Adventures of Robin Hood Colgate alt sust	Adventures of Robin Hood Colgate alt sust	Circus Boy Mars alt sust
Tic Tac Dough Heinz alt Congooleum Naltn P&G	George Hamil-ton IV partie	Love of Life Scott alt sust Amer Home	Tic Tac Dough Al. Culver alt. Heinz P&G	George Hamil-ton IV partie	Love of Life Atlantis alt. sust Lever alt Gen Mills	Tic Tac Dough Gen Mills alt Sunshine P&G				True Story sust Sterling Drug
Could Be You Whitehall alt Nestle Corn Prod alt Brillo	Play Your Hunch partie	Search for Tomorrow P&G Guiding Light P&G	It Could Be You Miles alt Nabisco P&G	Play Your Hunch partie	Search for Tomorrow P&G Guiding Light P&G	Could Be You Standard Brands alt. Ponds P&G alt Corn Prod				Detective Diary Sterling Drug sust
No net service	Music Bingo partie	No net service News (1:25-1:30) sust	No net service	Music Bingo partie	No net service News (1:25-1:30) sust	No net service				Mr. Wizard sust
No net service		As the World Turns P&G Pillsbury	No net service		World Turns P&G Swift alt. Sterling	No net service				Leo Durocher's Warmup sust
Queen for a Day sust Kleinert alt sust	Day In Court partie	Jimmy Dean Lever alt Van Camp Bran & Wmson alt. Lever	Queen for a Day sust Tintex 11:30 only	Day In Court partie	Jimmy Dean Lever alt sust Gerber alt. Gen Mills	Queen for a Day sust Nabisco alt sust	Baseball Game of the Week various sponsors (2 on network)	Major League Baseball Phillies Cigars (on network)		
Haggis Baggis sust sust	Gale Storm Show partie	Art Linkletter Kellogg Pillsbury	Haggis Baggis sust sust	Gale Storm Show partie	Art Linkletter Lever Bros Swift alt Staley	Haggis Baggis sust sust				Anthony Bush The Journal
Young Dr. Malone P&G sust	Beat The Clock partie	Big Payoff sust	Young Dr. Malone P&G alt sust sust alt E.I.T	Beat The Clock partie	Big Payoff Colgate	Young Dr. Malone P&G E.I.T				
From These Roots P&G alt sust sust	Who Do You Trust? partie	Verdict Is Yours Sterling alt Scott Lobby alt Scott	From These Roots P&G sust	Who Do You Trust? partie	Verdict Is Yours Gen Mills alt Atlantis Gen Mills alt. Lever	From These Roots P&G alt sust sust				
Truth or Consequences Corn Prod alt sust P&G	American Bandstand 5th Ave Candy Welch	Brighter Day P&G Secret Storm Scott alt Amer Home	Truth or Consequences P&G Culver alt P&G	American Bandstand	Brighter Day P&G Secret Storm Amer Home Prod alt Gen Mills	Truth or Consequences Whitehall alt Corn Prod alt P&G	Race of the Week 11:11, 4:18 4:35			
County Fair Frigidaire alt Gen Mills Heinz alt Sterling	American Bandstand Gillette Ekin	Edge of Night P&G Pillsbury	County Fair Heinz alt E.I.T Lever	American Bandstand Gen Mills	Edge of Night P&G Amer Home alt Sterling	County Fair Dixie alt alt Lever alt Gold Seal				
	American Bandstand co-op			American Bandstand co-op						
	Walt Disney's Adventure Time Miles Internat. Shoe			Mickey Mouse Club Gen Mills Sweets, P&G				All-Star Golf	Lone Ranger Nestle alt Gen Mills	

ed programs appear during this period are listed well, with air dates. The only regularly scheduled programs not listed are: *Tonight*, NBC, 11:15 p.m.-1:00 a.m. Monday-Friday, participating sponsorship: *Sunday*

News Special, CBS, Sunday, 11:11:15 p.m. (Carter and Whitewall); *Today*, NBC, 7:00-9:00 a.m., Monday-Friday, participating: *News*, CBS, 7:45-8:00 a.m. and 8:45-9:00 a.m., Monday-Friday. All times are Eastern Standard.

Topeka has 1 TV Station **WIBW-TV** is it



That's Why
NOBODY FROM NOWHERE
Can Saturate
TOPEKA
like
WIBW-TV
SATURATES TOPEKA



ALL DAY- ANY DAY

survey-proved WIBW-TV
tops all competition!

- WIBW-TV is the ONLY station in Topeka--the 2nd largest market in Kansas,
- Serves 38 rich rural and urban counties (NCS '53) with 349,300 set count,

Share of Audience

In Area (NCS '53)		
7:45 a.m.	12 N -	6 p.m. -
-12 N	6:00 p.m.	Mid.
57.0%	50.3%	51.1%
In Topeka (Nov. '58 ARB)		
33.9%	42.5%	38.0%

- From sign-on to sign-off WIBW-TV has practically TWICE the audience of either the second or third station that can be seen in metropolitan Topeka. (Nov. '58 ARB).
- In the top 15 Once-A-Week Shows, WIBW-TV had an average rating of 37.69%.

WIBW-TV

CBS - NBC - ABC
Channel 13 Topeka, Kansas

Represented by
Avery-Knodel, Inc.

*National and regional buys
in work now or recently completed*

SPOT BUYS

TV BUYS

The Procter & Gamble Co., Cincinnati, is preparing schedules in top markets for its Lilt home permanent. The schedules start late this month for an indefinite run. I.D.'s during nighttime segments are being purchased; frequencies depend upon the market. The buyer is Dorothy Houghhey; the agency is Grey Advertising Agency, Inc., N.Y.

General Foods Corp., Jell-O Division, White Plains, N.Y., is entering major markets for its Calumet Baking Powder. The schedules begin this month for six to eight weeks, depending upon the market. Minutes during daytime periods are being placed; frequencies vary from market to market. The buyer is Bill Croke; the agency is Foote, Cone & Belding, New York.

Carter Products, Inc., New York, is lining up schedules in major markets for its Arrid Whirl-In deodorant. The campaign starts this month, runs for 26 weeks. Minutes during daytime segments are being placed; frequencies depend upon the market. The buyer is Greg Sullivan; the agency is Ted Bates & Co., New York.

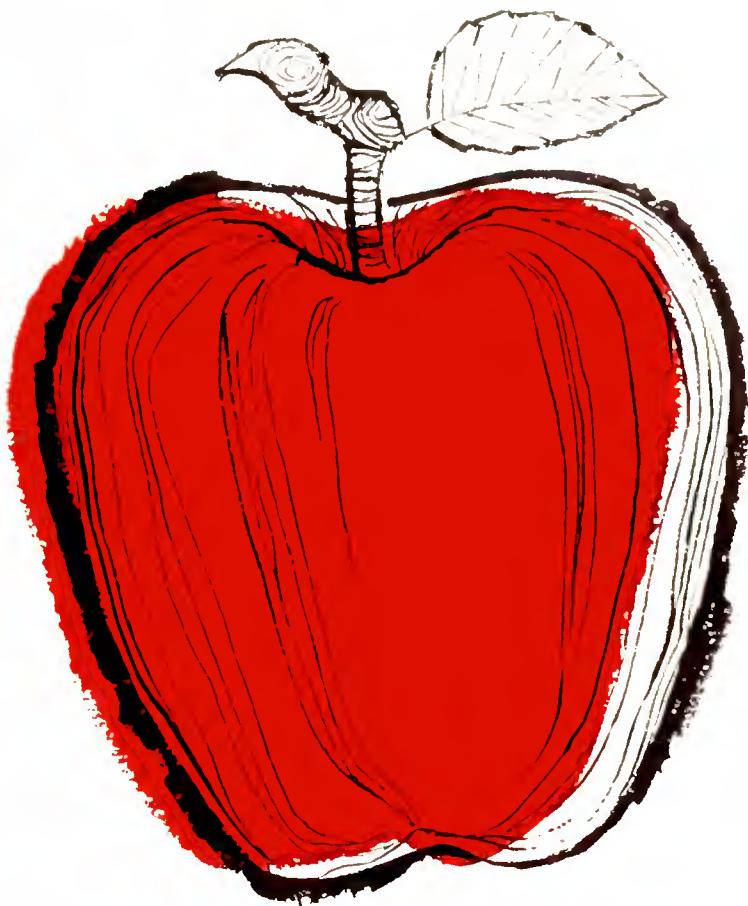
The Pharma-Craft Corp., Sub. of Jos. Seagram & Son, Cranbury, N.J., is planning a campaign in about 40 markets for its Fresh cream deodorant. The 15-week schedule begins 20 April. Minute and 20-second announcements during both daytime and nighttime slots are being purchased. The buyers are Mario Kircher and Carrie Senatore; the agency is J. Walter Thompson Co., New York.

RADIO BUYS

Esso Standard Oil Co., New York, is going into top markets with a pre-summer push for its Esso gasoline and oils. The schedules are short-term, begin 16 April. Minutes during traffic periods and weekends are being used; frequencies vary from market to market. The buyer is Sy Goldis; the agency is McCann-Erickson, Inc., New York.

Gerber Products Co., Fremont, Mich., is kicking off a campaign in major markets for its Gerber's baby foods. The 10-week campaign starts this month. Minutes during daytime segments are being placed; frequencies depend upon the market. The buyer is Frances Velthuys; the agency is D'Arcy Advertising Co., New York.

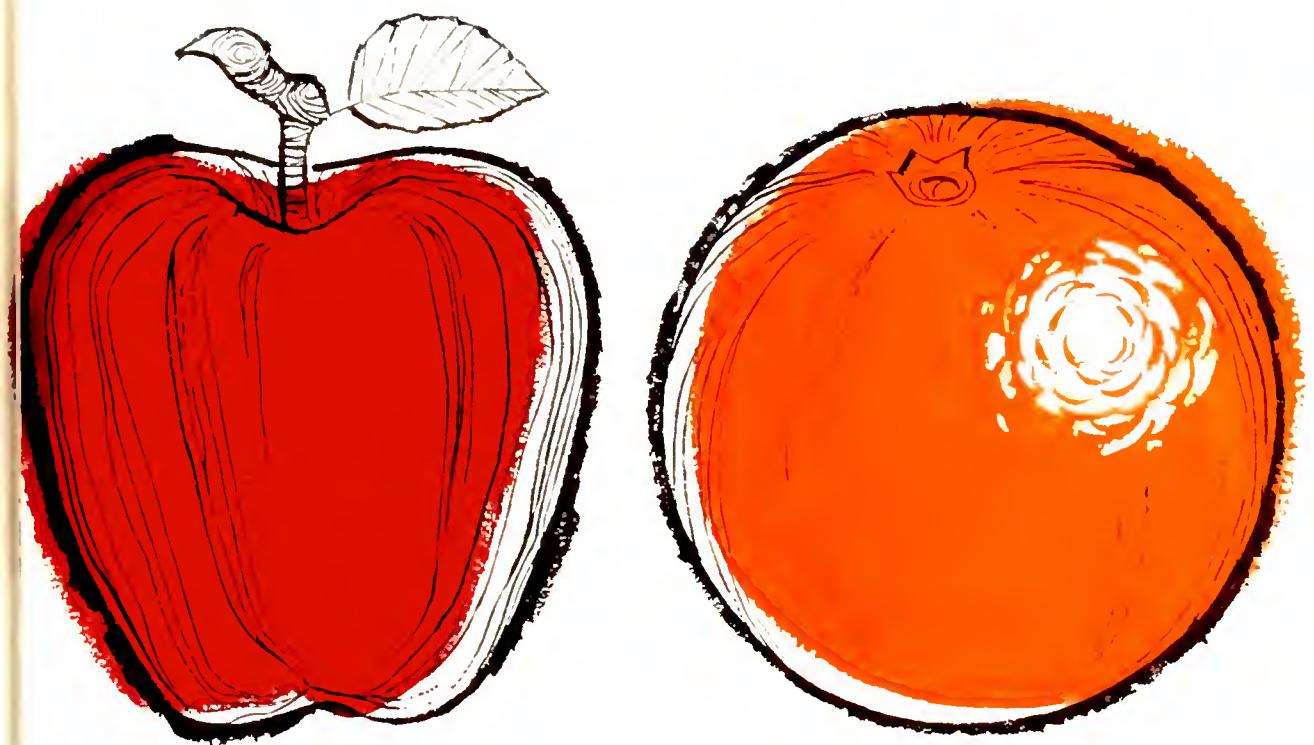
General Foods Corp., Birds Eye Div., White Plains, N.Y., is initiating new schedules in major markets for its Birds Eye fruits and vegetables. The schedules start this month, run for eight weeks. Minutes and I.D.'s during daytime segments are being slotted; frequencies vary from market to market. The buyer is Lorraine Ruggiero; the agency is Young & Rubicam, Inc., New York.



This is an apple



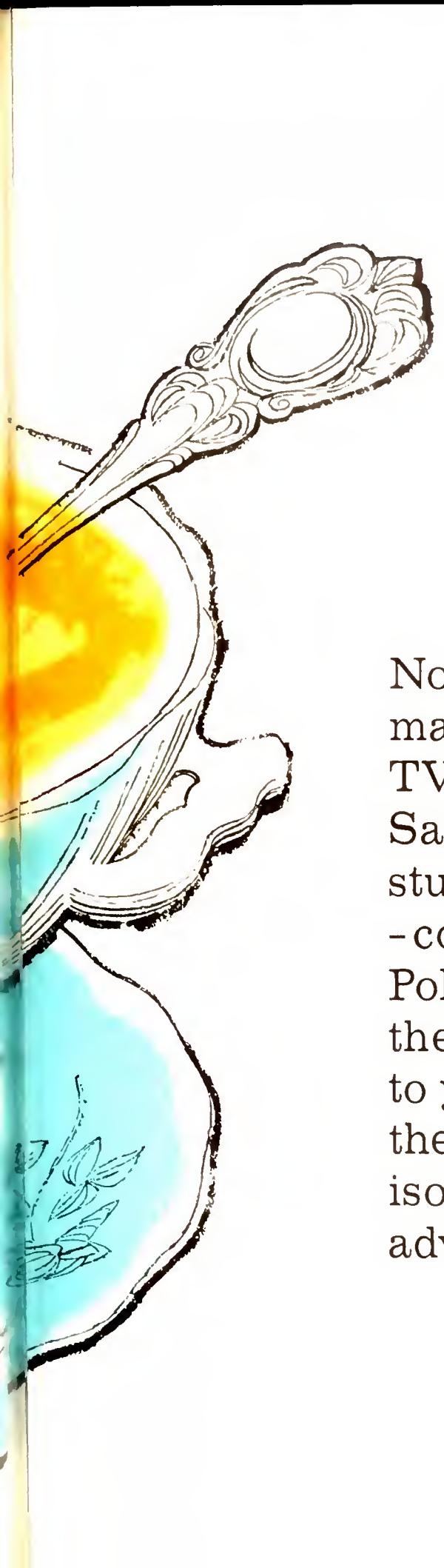
This is an orange...



They are different and cannot be compared. (Some people say the same thing about TV commercials and magazine ad pages.)

Applesauce!



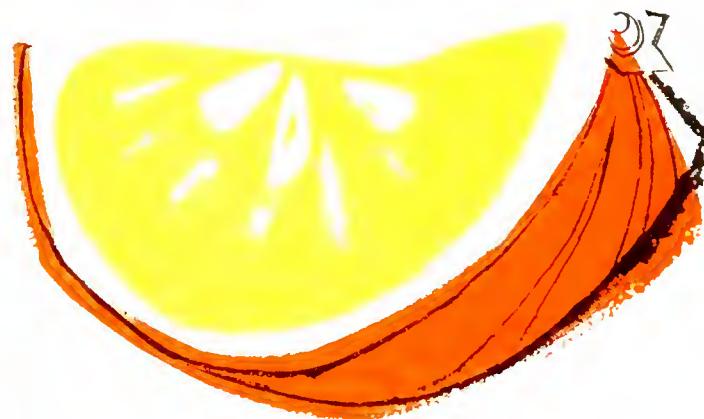


Now you can compare magazine ad pages with TV commercials! The new Saturday Evening Post study of Ad Page Exposure - conducted by Alfred Politz - actually measures the number of exposures to your ad page, gives you the first valid cost comparison of magazine and TV advertising exposures!

One juicy comparison (for instance)



Cost per thousand exposures to a black and white ad page in the **POST** : 90c*



Cost per thousand exposures (viewers) per minute commercial on the average nighttime network TV program: \$1.96**

Sticky corrolaries:

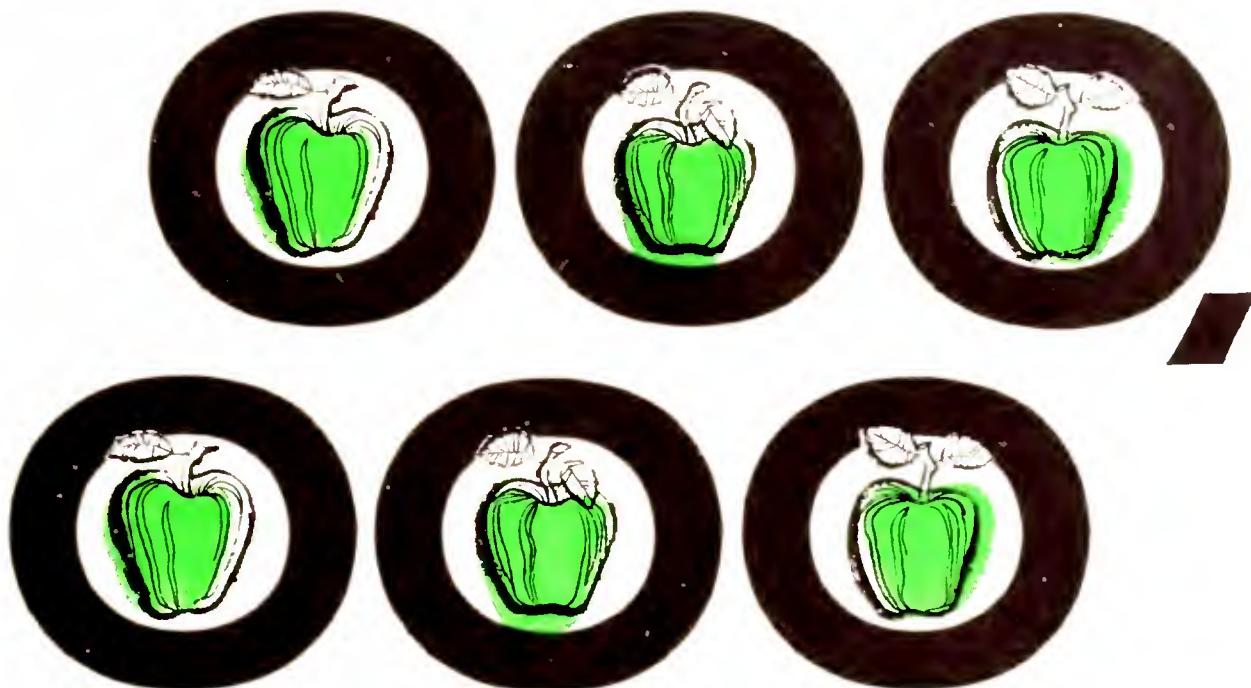
What happens to your cost per thousand if your "top banana" slips? What if the viewer you buy goes out of the room for a kumquat during your commercial?

*Based on the onetime cost of a full page, black and white, and exposures to readers 15 years of age and older.

**Based on average net cost and homes reached for all nighttime network programs of \$3.54 per thousand homes and an estimate of 1.8 viewers per set 16 years of age and older.

sure as the good Lord
made little green apples
this much is a fact*:

29,



... yes, 29 million times
each issue someone turns
to your ad page in the **POST**

*It's a fact-- and documented by age, by sex, by income,
by education, by city-size, by geographic location, by
all the health-giving information that allows you to
plan for the most succulent return on your ad dollar.

The Saturday Evening



Ad Page Exposure
goes smack to the core of your
advertising effectiveness!
See it! Study it! It will do things
for your advertising campaigns!

Ad Page Exposure
...pioneered by

A CURT S MAGAZINE

The Saturday Evening

POST

Sell the POST-INFLUENTIALS
-they tell the others!

29 million times each issue, someone turns to
your page in the Post. That's Ad Page Exposure!

ANDREA

(Cont'd from page 39)

strong enough to keep him on the track while he's looking.

"Trumpeting a quality story alone won't work. And conditioning is a subtle thing, too. Up to this point, Andrea's advertising had been entirely in print, but tv set claims sound too much the same in print. The conviction and personal enthusiasm of the spoken voice have a better conditioning effect. They also create a mail and phone response which helps gauge the market and its receptiveness quickly."

In working out a broadcast schedule (after radio was picked to do the major job) another consideration had to be weighed. Says Hirschberg, "We had a feeling that the so-called quality market exists elsewhere than in higher-income or meticulously educated groups. There's a strong imitative factor in the market for quality products, and a diverse schedule is called for."

Account executive David A. Neuman outlines the buys and the balance of appeals:

- For the "good music lover":

WQAR, New York. Fifteen 60-second spots per week immediately preceding and following the *News on The Hour*.

The Concert Network. Twelve 60-second spots per week on WNCN, New York; WBCN, Boston; WHCN, Hartford; WXCN, Providence—all fm stations.

WCRB, Boston (AM & FM). Two half-hour musical programs per week; Thursday, 8-8:30 p.m.; Saturday, 10:15-11 p.m. Six 60's, scheduled one per afternoon, Mon. through Sat.

• For that segment of the quality market in the "upgrading" throes:

WMCA, New York. Barry Gray Show. one five-minute newscast, five

nights a week, at 11:30 p.m. An opening and closing tag plus 60 seconds of commercial in the middle of the news.

Meanwhile in the print media *Esquire* was allotted one column per month; the *New York Times Magazine*, 3 5 page black-and-white once a month.

The quality, custom-made, performance and pleasure copy points were common to all copy. Telephone and postcard requests to the factory for dealer lists were suggested. A 50-50 card response was noted at the outset, continuing for some time.

On radio, dealers were able to take advantage of dealer tags at the end of the spots. About 25 dealers in New York and a like number in Boston are doing this. Money is co-operated with the sales manager in each distribution area.

At first copy balance was almost 50-50 for stereo and tv. Neuman reports, but when the response showed an overwhelming stereo preference, the stereo emphasis was cut back to 10% until production could catch up.

This immediate reaction showed Andrea he could not only step-up stereo production but could safely introduce a second stereo model as well. Since the beginning of the campaign last September, he has introduced two new stereo models and one new tv model.

In all, Andrea feels he has been able to:

- Maintain price stability.
- Maintain parallel sales and volume increases.
- Condition consumers to his franchise setup.
- Give dealers a tool for measuring response.

Frank A. D. Andrea chose to spe-

(Please turn to page 66)

"JAXIE" says...

LESTOIL

cleans up with Spots



Lestoil has joined the Honor Roll of Advertisers who chose WFGA-TV to carry its sales messages to more than a quarter-million Florida-Georgia TV homes.

Heavy spot saturation is being used to introduce Lestoil in this new market and these spots combined with WFGA-TV's top programming will provide strong selling power for Lestoil's fine all-purpose liquid detergent.

"Jaxie" is proud to have Lestoil and the Jackson Associates, Inc. advertising agency on its growing list of prestige advertisers.

*NBC and ABC Programming
Represented nationally by Peters,
Griffin, Woodward, Inc.*

POST AD STIRS TV CRITICISM

The Saturday Evening Post ad at left (and on preceding pages) is challenged by many tv men. Read rebuttal by exec. v.p. George Huntington of TrB in next week's issue of SPONSOR, and turn to page 10 in this issue for a discussion in Commercial Commentary.

WFGA-TV

Channel 12

Jacksonville, Florida

**FLORIDA'S
COLORFUL STATION**

What constitutes a good man's

With male audiences increasing in importance for many of today's advertisers, experts examine basic appeals for men's programs.

Tom Villante, sports director, Batten, Barton, Durstine & Osborn, Inc., New York

The best way to reach and sell men through the medium of television is by buying sports shows and action shows. This has been true since the innovation of television.

An advertiser can buy full or half sponsorship of a top sporting event and get excellent male exposure, a fair cost efficiency, and prestige. He also establishes an important association for his product which creates a loyalty influence among his male viewers. And don't sell this loyalty factor short! This is the intangible which always has made sports shows a good television buy. It was treason for a Dodger fan to smoke any other cigarette but Lucky Strike or drink anything but Schaefer beer!

Excellent exposure through sports shows



The most popular method of reaching today's male market is with the combination form, namely, buying into sports shows plus good action shows—usually of the western or private eye types. Another approach is the television spot campaign in and around sports and action shows.

To sum up, all action shows are good but sports are a particularly good way of motivating the male audience. Sports shows generally pull large audiences, so you get good exposure.

The cost efficiency is not as good as it was, but possibly film buys

would tend to mitigate this difficulty.

And finally, and this is extremely important, sports shows have a strong prestige factor. The sponsor's product is intimately associated with the nation's greatest contemporary heroes. What better implied endorsement or testimonial can a sponsor ask for?

Harry Wismer, sports broadcaster, *Sport Thrills of the Century* show, New York

Naturally, it is well known that men, by and large, prefer action shows. However, in my experience, one type of action show looms head and broad shoulders above any other kind. Men prefer the type of action that they themselves can identify with. In other words, real action, not the fictionalized variety.

Western action is fiction, and so are detective dramas. This is not to say that they do not offer many solid entertaining values. But all fiction that the man cannot deeply identify with is quickly forgotten. Westerns don't produce the impact and empathy that is the result of real action.

What is real action?

Sports action, of course. Sports action is out of real life. It is contemporary. It concerns real people whom the man has known or known about for years, whose lives he's followed in the newspapers, magazines and on radio and tv sports shows.

The average man cannot identify with motion picture or tv stars. Their lives are too different: they live in different worlds. But sports are close to the lives of almost every man. He has participated in a variety of sports as a boy, and many still engage in some sports when they are older.

Sports and sport heroes are within the realm of any man's projection of himself.

These athletes are the true heroes of the average man: the men he has most identified with both as child and



Emphasis on sports action and sports heroes

man; the kind of heroes most men daydream of being.

My current sports series, *Harry Wismer's Sports Thrills of the Century* is an interesting case in point. Each week I introduce films of the greatest and most unusual events in sport history, covering every phase in the recent history of athletic contests. Actually, this series is a distillation of the greatest moments in sports, and the producers and myself edited thousands of feet of sports films and newsreels.

These films invoke another ingredient of a good man's show: Nostalgia. Some of the films like the Walter Johnson Story, the Red Grange story, the 1920 Olympics, bring back pleasant memories and associations to the male audience. They turn the man's thoughts to the happy days of his youth, when he was free of care and worries. A man's first ideals—the sports heroes of his youth—are among the most pleasant subjects for an action show imaginable.

While men enjoy all good action shows, it is sports action that produces the most enduring values for sponsors.

Raymond K. Maneval, v.p. in charge of methodology, Scherwin Research Corp., New York

The steady urbanization of the American male, and the gradual womanization of American culture, are necessarily reflected in entertainment. Entertainment of all types has changed in keeping with this pattern, and today the gulf between what a

show?

man might want to see on television and the actual choices available is a wide one.

Under these conditions, it would seem that the advertiser seeking a male audience should not go half-way. He should present entertainment that is frankly male and not make the mistake of neutralizing it. If he wants a strictly male audience, in this way he will gain the honest loyalty of the viewers to both the program and product.

Sports programs are the only kind of entertainment that are much better liked by men than women, and represent a good cost-eircenlation "buy." Straight dramatic and mystery shows (especially those of the private-eye type) tend to sit well with male viewers, but often are not as boldly male as they should be. Westerns have a dual appeal, attracting, on the average, both men and women about equally.

Sponsors who wish a mixed audi-



Programming
that is
frankly male

ence often lose male viewers with an entertainment slant that is too feminine. Situation comedies, with their emphasis on women, do not do as well as a class as the more strenuous type of show. There are naturally exceptions to the rule. Also, quiz shows tested by Schwerin Research Corp. were consistently better liked by women. The least appealing to men's tastes is the musical variety show, though, again, there are exceptions.

In general, I'd say the best type of male programming is that which is strong and dominantly masculine.

THANKS,

VARIETY

March 18, 1959

Radio Review

PROFILES IN CRIME

With Joe Julian, Mason Adams,

narrators, others

Director: Howard Phillips

Writer: Walter Wager

25 Mins., Mon., 10:35 p.m.

WMCA, N.Y.

Walter Wager, formerly with CBS Public Affairs, has come up with a very good radio series on U.S. racketeers, their methods and their history.

Profile on Frank Costello was to the point, provocative and terrible in some of its implications, especially Costello's tieup with politicians. The Wager package broadcast by N.Y. Indie WMCA consists of 13 episodes, each segment concentrating on a particular hood, Lucky Luciano, Frankie Carbo, et al. Judging from the Costello episode, series is in the best tradition of public service.

Joe Julian narrated the Costello segment ably. He and Mason Adams alternate in the narration chores. Sen. Kefauver, a racket-buster of distinction, came in for an effective "beep" interview.

Horw.

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for giving **wmca's**
Public Affairs
Department a pat on
the back...

570 KC—The Voice of New York



TELEPULSE



RATINGS: TOP SPOTS

TITLE, SYNDICATOR, SHOW TYPE	National average	7-STATION MARKETS		Seattle	4-STATION MARKETS						Atlanta	Balt.	Boston				
		STA. MARKET			STA. MARKET												
		N.Y.	L.A.		Chicago	Detroit	Milw.	Mpls.	Phila.	Wash.							
Sea Hunt ziv (Adventure)	19.7	22.8	10.4	25.9	17.2						13.4	16.5	9.9				
		webs-tv 10:30pm	kera 10:30pm	kron-tv 7:00pm	wnbq 9:30pm	wjlk-tv 7:00pm	wisn-tv 9:30pm	wten-tv 9:30pm	wcau-tv 7:00pm	wmal-tv 10:00pm	wsb-tv 10:30pm	wbaltv 10:30pm	wbdb-tv 10:30pm				
Highway Patrol ziv (Adventure)	19.6	13.4	9.7	20.5	17.5						23.3	14.3	21.5				
		wrc-tv 7:00pm	kltv 7:00pm	komo-tv 6:30pm	wgn-tv 9:30pm	wjlk-tv 7:00pm	kstp-tv 9:30pm	wrre-tv 10:30pm	wtop-tv 7:00pm	waga-tv 9:00pm	wmar-tv 7:30pm	wbz-tv 7:00pm	wbaltv 7:00pm				
Death Valley Days U.S. BORAX (Western)	19.3	11.8	12.7	8.5	19.2						17.2	25.0	17.9				
		wrc-tv 7:00pm	krc-tv 7:00pm	kltv 7:30pm	wgn-tv 9:30pm	wwj-tv 7:00pm	wlntv 9:30pm	wedc-tv 9:30pm	wrev-tv 7:00pm	wrc-tv 7:00pm	wsh-tv 7:00pm	wiz-tv 7:30pm	wbz-tv 10:30pm				
Silent Service CNP (Adventure)	18.8	5.4	8.4	15.2	17.5						17.5	14.3	21.9				
		wpx-tv 9:30pm	krc-tv 7:00pm	kron-tv 7:00pm	wnbq 9:30pm						wlw-a 7:00pm	wbaltv 10:30pm	wbz-tv 7:00pm				
Whirlybirds CBS (Adventure)	17.6	2.5	8.2								30.5	19.3	20.9				
		wpx-tv 8:00pm	khj-tv 7:30pm		wgn-tv 9:00pm	wxyz-tv 7:30pm	wisn-tv 8:30pm	kstp-tv 9:30pm	wcau-tv 12 noon	wtop-tv 7:00pm	wcb-tv 7:00pm	wjz-tv 8:00pm	wbz-tv 6:00pm				
Twenty-Six Men ABC (Western)	17.5		4.7		17.9						9.2		21.2				
			krc-tv 6:00pm		komo-tv 6:30pm	wgn-tv 8:00pm	wxyz-tv 7:30pm	wisn-tv 8:30pm	kstp-tv 9:30pm	wmal-tv 6:30pm	wlw-a 7:00pm	wbaltv 7:00pm					
MacKenzie's Raiders ziv (Adventure)	17.0	13.9	8.7	10.2	18.2						9.3						
		webs-tv 8:00pm	ktrv 8:00pm	kpx-tv 7:30pm	wnbq 9:30pm	wxyz-tv 7:30pm	wisn-tv 9:30pm	kstp-tv 9:30pm	wtop-tv 7:00pm	wbaltv 7:00pm							
State Trooper MCA (Adventure)	16.3	20.6	4.2	11.9	4.2						9.2	13.8	14.2				
		wrc-tv 11:30pm	khj-tv 8:00pm	kgo-tv 9:30pm	ktntv 8:30pm	wgn-tv 9:30pm	eklw-tv 10:00pm	wtmj-tv 9:30pm	kstp-tv 9:30pm	wrev-tv 10:00pm	waga-tv 7:30pm	wbaltv 7:00pm	wnac-tv 10:30pm				
Popeye UAA (Comedy)	16.2	10.6	12.6	12.9	6.5						15.7	23.0					
		wpx-tv 6:00pm	krla 6:00pm	kron-tv 5:00pm	ktntv 5:30pm	wgn-tv 6:00pm	eklw-tv 6:00pm	wisn-tv 12:00pm	wedc-tv 7:30pm	wfll-tv 6:30pm	wbaltv 7:00pm	wjz-tv 4:30pm					
Mike Hammer MCA (Mystery)	16.0	20.3	9.9	14.2	19.5						7.9		19.9				
		wrc-tv 10:30pm	krc-tv 10:30pm	kron-tv 10:30pm	king-tv 10:30pm	wgn-tv 9:30pm	eklw-tv 9:30pm	wedc-tv 10:30pm	wrc-tv 10:30pm	wlwg-tv 11:00pm			wnac-tv 7:00pm				

Top 10 shows in 4 to 9 markets

Special Agent 7 MCA (Adventure)	17.3										14.3		
											wjz-tv 9:30pm		
Gray Ghost CBS (Adventure)	16.2	3.9	wpx-tv 6:30pm								25.2		
											wrc-tv 7:00pm		
Boots and Saddles CNP (Western)	15.5										19.9		
											wnac-tv 6:00pm		
Frontier CNP (Western)	14.9			9.9	kgo-tv 6:30pm						11.8		
											wbdtv 10:00pm		
Divorce Court GUILD (Drama)	13.9	4.2	12.2	16.8	kron-tv 6:30pm						18.9		
		wpx-tv 10:00pm	ktrv 10:00pm	kron-tv 6:30pm	king-tv 8:00pm	24.7					wbdtv 6:30pm		
Honeymooners CBS (Comedy)	13.5	5.0	13.7	16.2	kron-tv 7:00pm						24.2		
		wpx-tv 8:30pm	knxt-tv 8:00pm	kron-tv 7:00pm	king-tv 10:30pm	wgn-tv 9:30pm					wbdtv 12:00am		
Glencannon NTA (Comedy)	13.0		4.9	11.9	kron-tv 8:30pm						10.5		
											wrc-tv 6:00pm		
Casey Jones SCREEN GEMS (Adventure)	12.8		4.4	6.2	kpx-tv 1:00pm						18.9		
						wgn-tv 7:00pm					wbdtv 6:30pm		
Jim Bowie ABC (Adventure)	12.6	5.8	newey-tv 10:00pm								18.3		
											wjz-tv 5:00pm		
Big Story FLAMINGO (Drama)	12.3	1.5	newey-tv 8:30pm		12.2	kron-tv 7:00pm					24.2		
											waga-tv 7:00pm		

Films listed are syndicated, $\frac{1}{2}$ hr., $\frac{1}{2}$ hr. and hr. length, telecast in four or more markets. The average rating is an unweighted average of individual market ratings listed above.

**Indicates film not syndicated in this market 2-9 Jan. While network shows are fairly stable from one month to another in markets in which they are shown, this is true.

It is suggested that syndicated shows be kept in mind when analyzing rating trends from one month to another in this chart. Classification as to number of stations

FILM SHOWS

3-STATION MARKETS							2-STATION MARKETS						
	Clev.	Columbus	New Or.	St Louis		Birm.	Dayton	Prev.					
15	19.5	27.9	28.9	23.5		28.8	27.5	19.5					
tr	wjw-tr 7:00pm	whns-tr 7:30pm	wwl-tr 9:30pm	ktrv 9:30pm		whre-tr 9:30pm	wlw-d 10:30pm	wpro-tr 7:00pm					
22	10.2	22.2	21.5			37.3	21.3	17.3					
tr	wjw-tr 7:30pm	whns-tr 8:30pm	wdsu-tr 10:00pm			whre-tr 9:30pm	whlw-tr 7:30pm	wjar-tr 10:30pm					
25		28.9		25.0			26.3	24.3					
tr		whns-tr 9:30pm		ktrv-tr 9:30pm			wlw-d 7:00pm	wjar-tr 7:00pm					
	26.2		17.5				33.3		20.3				
	wjw-tr 10:30pm		wdsu-tr 10:30pm				whre-tr 7:00pm		wjar-tr 7:00pm				
4		24.9	20.5	19.3			25.3		17.3				
tr		wtvn-tr 7:00pm	wdsu-tr 10:00pm	ksd-tv 10:00pm			whre-tr 10:00pm		wpro-tr 7:00pm				
15	20.2	15.5	20.0				32.8	30.3	19.3				
tr	wers 6:00pm	wlw-c 10:30pm	wdsu-tr 10:30pm				whre-tr 9:30pm	wlw-d 10:00pm	wjar-tr 7:00pm				
15	15.2	17.9	16.5	15.9			38.8	25.3					
tr	wjw-tr 7:30pm	whns-tr 7:30pm	wwl-tr 10:00pm	ktrv 9:30pm			whre-tr 8:30pm	wlw-d 7:00pm					
15	9.2	23.9	24.9	26.2			31.8	22.3					
tr	kwk-tr 9:30pm	wtvn-tr 7:00pm	wdsu-tr 10:00pm	ksd-tv 9:30pm			wapl-tr 8:00pm	whlw-tr 7:00pm					
	19.7		18.2	20.8			16.2		11.3				
	kwk-tr 5:00pm		wwl-tr 5:30pm	ktrv-tr 4:00pm			wapl-tr 4:00pm		wpro-tr 8:00pm				
15		12.9	24.9	21.0			15.5	31.3					
tr		wtvn-tr 10:00pm	wwl-tr 9:30pm	ksd-tv 10:00pm			wapl-tr 9:30pm	whlw-tr 10:30pm					

9.5 19.9 21.5	27.8
wbns-tv wbsu-tv 10 30pm 8:00pm 10 00pm	wbre-tv 9:00pm
12 wtr pm	24.8 wbla-tv 7 00pm
1.5 12.2 23.2 wtr wjw-tv wbns-tv 8pm 5:00pm 10 30pm	27.3 wbre-tv 6 00pm
26.2 wdsn-tv 6 30pm	26.3 wbre-tv 5:30pm
20.9 wwl-tv 7:00pm	29.3 17.8 wbla-tv wpro-t 7:30pm 7:00pm
18.5 22.5 26.5 kyc-tv wtn-tv wbsu-tv 6 30pm 7 00pm 8 00pm	20.0 wbre-tv 10:30pm

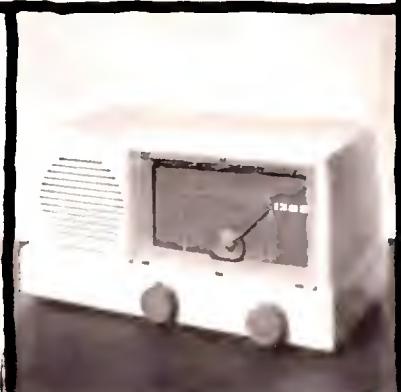
Picture Q*

*What's your WOODquotient?



WOOD-AM devotes more time to news than any other station in Grand Rapids. How many minutes per day? 248 263 197

5-county Pulse surveys show WOOD-AM with the greatest share of audience for how many consecutive years? 10 6 3



WOOD-AM personalities have double impact because they are: listened to by martin drinkers—stereophonic—appearing both on radio and WOOD-TV.

Which Grand Rapids station has the only easily-remembered frequency?

radio and WOOD-TV

How to rate your WOODbassador:

Right — Where were you last night?

1:2 right = Let the Katz man fill you in.

3 right = T B.E. = (Time Buyer Extraordinaire)

WOOD-AM is first - morning, noon, night, Monday through Sunday
April '58 Pulse Grand Rapids - 5 county area

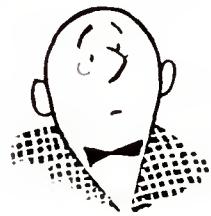


WOOD AM-TV

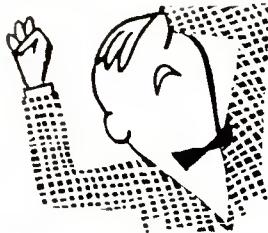
WOODland Center, Grand Rapids, Michigan
WOOD-TV — NBC for Western and Central Michigan
Grand Rapids, Battle Creek, Kalamazoo, Muskegon and Lansing
WOOD — Radio — NBC.

is Pulse's own. Pulse determines number by measuring which stations actually received by homes in the metropolitan area of a given market though station itself may be outside metropolitan area of the market

WCTV Solves Another Problem for a district manager



Dave's sales skipped markets he knew had people.



His sales manager was a most unreasonable man.



Joe Hosford showed him that big-city coverage is not enough, said Atlanta is 212 miles away, and Jacksonville is 158, suggested that he use WCTV to fill the gap.



Blair TV Associates made a trip to the agency.



Now Dave has fun on weekends.

WCTV Tallahassee Thomasville

for North Fla. and South Ga.

John H. Phipps
Broadcasting Stations

ANDREA

(Cont'd from page 61)

cialize in the quality tv and stereo market, with all its problems, because of consumer attitudes he had been aware of—and often ahead of—for 12 years. The famous FADA radio of the '30's was one project of his. In fact, Andrea's manufacturing career is part and parcel of the history of listening and viewing.

Andrea had a hand in designing tools and parts for the first prototype model radio from plans brought to the U. S. during World War I by an escaped German army engineer. When Lee DeForest contracted to build the receivers, Andrea was assigned to supervise the job.

After the war, he embarked on the manufacture of crystal sets. Then DeForest invented the audion tube, and the crystal set was doomed.

Quickly, Andrea switched to the manufacture of parts that would be needed in building radios using audion tubes. His quick action put him on the crest of the demand.

The best radio receivers in 1923 were boasting of super-heterodyne circuits, but they were extremely noisy. When a Professor L. A. Hazeltine of Stevens Institute contacted Andrea with a quiet "neutrodyne," he was soon turning out neutrodyne sets by the thousands. So successful was Andrea's business that he reportedly turned down a \$3 million offer made by Wall Street for a 1/3 interest in his business.

In 1927, RCA won a court case over the neutrodyne circuit, and Andrea, after agreeing to pay RCA one-half million dollars for licensing rights, continued to manufacture radios of his own design and market them under the FADA label (from the initials of his name). He sold his business in 1932, in the depths of the depression.

Television brought him out of retirement. In 1938, he marketed a tv kit, but soon saw that tv would have no crystal set era, no do-it-yourself possibilities. So in 1939, he produced a tv console model. It sold for "\$700 uninflated, prewar dollars." He's been in the "quality market" ever since, and now with a banner sales year under his belt, plans expansion beyond the New York-New Jersey-New England area with corresponding production increases.

SPOT PAPER JUNGLE

(Cont'd from page 41)

tions, only their bills don't always mention it. Some stations bill without sending along affidavits of performance; such bills must then be returned. Occasionally, stations are delinquent in billing. Sometimes an invoice covering something that was overlooked may come in a month or two later.

"There also is a tendency," Muller went on, "of some stations to bill on a weekly rather than a monthly basis, despite the fact that the agency bills the client monthly. Thus at the end of a month a station's invoices may have come out for something like 4-3-7 weeks rather than a simpler four weeks in July and five weeks in August."

From time to time, stations complain that agencies are slow pay, yet they themselves are often the prime contributing factors to the delay.

"Better bookkeeping at stations would help," says Al Longo of JWT's treasurer's office. "If stations abided by the time orders sent out by agencies in the first place, everything would be much more simple when it came to billing."

As things now stand, agencies have the feeling they are doing much of an individual stations' bookkeeping. It is comparable to a family with a charge account at a department store having to do the store's accounting and invoicing.

One media head attributed about 70% to 80% of payment arrearages to stations to station bookkeeping. "We could use Chinese bookkeepers to figure out some of their bills. Invoices frequently have no relation to reality," he said, "and we have to do the stations bookkeeping for them—a wasteful duplication of effort."

Of course, there are other reasons for slow pay: agencies may run out of cash, have to make loans or collect from clients. But station bills are prime trouble.

All these tangles resulting from the non-uniform and often inefficient invoicing, have effects on the agency going beyond the department which has to cope with them. The paper thunderbolts can wheel around through checking and accounting departments, land right back in media.

"At Bates," says that agency's vice



the most watched station in Sioux City . . .

KVTV CHANNEL 9

Why? News coverage for one thing. KVTM keeps four newsmen busy giving Sioux City viewers a first hand look at life and news around the world. KVTM's Washington Bureau, AP, UPI and Wirephoto services, plus area correspondents help these newsmen show the important happenings first on KVTM. See your Katz man.



Bob Billman



Dick Compton



Charles Powell



Jack Bomar



CHANNEL 9 • SIOUX CITY, IOWA
CBS • ABC



PEOPLES BROADCASTING CORPORATION

WGAR . . .	Cleveland, Ohio
WRFD . . .	Worthington, Ohio
WTTM . . .	Trenton, New Jersey
WMMN . . .	Fairmont, West Virginia
WNAX . . .	Yonkton, South Dakota
KVTM . . .	Sioux City, Iowa



JIM LEWIS

Popular air salesman

Another Reason

KXOA

is **NO. 1*** in
DYNAMIC

SACRAMENTO

Pulse Oct. '58 (Latest Metro)

Rep: McGavren-Quinn

VP-Mgr: Howard Haman

over
two million
Italians
agree
it's

WOW

IN N.Y.C. & VICINITY

WOWBUG

WOW

NEW YORK-ROME

SPOT PAPER JUNGLE

(Cont'd from page 66)

president and comptroller William Hatch, "we always try to keep estimates and bills in accord at all times. It is the only way a timebuyer can know exactly how much money remains in a budget." If an agency's billing department is still struggling to decipher station bills two months after a campaign, the buyer in media has little chance to know what he can invest in the next campaign.

Last week's installment told how a central billing operation could work. Until such a thing comes along, however, most ageneymen involved in the after-the-campaign aspects of a spot buy feel that the answer could lie in a station representative billing for his stations — provided he bills competently and accurately. Such a procedure is now being handled by at least three reps — The Katz Agency, Branham and CBS Spot Sales. Since the Katz system was singled out by a number of admen as a model, here is the way it works:

- By the eighth of each month, The Katz Agency sends out an average of 10,000 bills to agencies covering up to 150,000 individual spot announcements and programs.

- By the 15th of that month, all client stations are paid in full for preceding month, whether agencies have paid Katz or not.

- Due to the complexity of rate cards, Katz maintains 15 experts on rates in its billing department alone. At the end of a month, only from 30 to 50 adjustments are made in Katz computations — less than one percent margin of error on the total 10,000 bills. (If this article previously hinted that stations were the sole offenders in bookkeeping errors and that agencies were infallible, it is only fair to say here that Katz sends from 100 to 200 letters a month to agencies correcting *their* errors).

- The rep firm maintains a New York contract department of 12 people. They make up orders and check rates and conditions for the agencies.

- The Katz bookkeeping department comprising eight people, analyses every agency payment and generally covers the range of accounts payable work.

- The combined accounting department handles as much volume as

many of the top advertising agencies.

- When Katz pays a station, it deducts its commission at that time.

The advantages of such a system to the agencies are fairly obvious. When an agency, for example, finds a discrepancy in a bill from a Katz station, a single phone call to Katz will straighten it out. Otherwise there would be lengthy correspondence with, long distance calls to an individual station.

On the other hand, stations represented by Katz get their money quickly and without dickering with individual advertising agencies. They simply send their affidavits to their representative and collect from him.

To trace a sample time order through the Katz agency:

- (1) Salesman gets order. (Rates have already been checked through by a call to the rep firm accounting department).

- (2) Back at office, salesmen clear time with stations.

- (3) Salesman's penciled instructions go to accounting department.

- (4) Within 24 to 48 hours, copies of completed orders have gone out to all concerned (stations, agencies, etc.) with information as to rates, contract year, rebates.

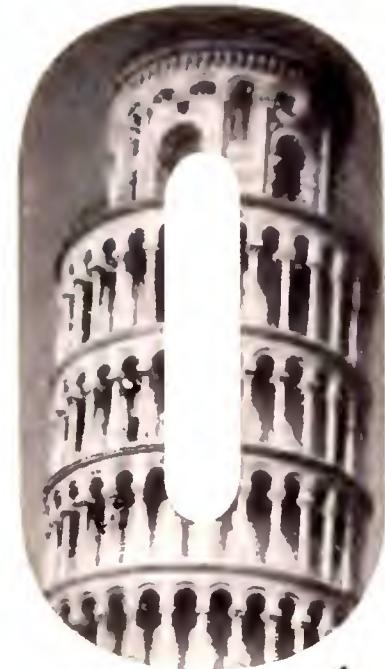
- (5) Rep billing section checks service from station logs received daily; omissions and errors are picked up as soon as they occur.

- (6) At month's end, stations send affidavits to Katz; Katz bills agencies after clearing corrections, if any.

- (7) Payments to stations go out on 15th of month.

- (8) Katz receives payment from agencies, after which it checks agency's schedule for discrepancies.

There may be no single answer to every problem of paperwork involved in a spot buy. But some answers such as the Katz billing system, the 4A's SRA standard confirmation-contract form, the simplified rate cards, elimination of double rates, automation such as is in use by PGW — and numerous other innovations by various reps, stations and agencies are steps in the right direction. But they are all somewhat individual steps and many admen feel that until everyone is *in step*, the problem will not be licked: uniformity and simplicity are the only final answers to making spot easy to buy.



PER
DAY



PER
DAY

THAT'S ALL IT COSTS TO STAY IN EUROPE!

These two new KLM tour plans give you more seeing and more saving. For \$10 a day (standard hotels) or \$15 a day (first class hotels), all Europe is your playground. With 59 cities to visit, your choice of tours is almost unlimited! You'll see the sights you've heard about, and plenty you haven't. It's everything you could want in a trip abroad, for the price of an at-home vacation. Your non-stop KLM flight from New York to Europe is budget-priced, too. Example: visit 6 European cities for just \$502.20 round trip. For complete details of these and the many other KLM tours available, mail the coupon.

KLM ROYAL DUTCH AIRLINES
Tour Dept. SM-411
430 Park Avenue, New York 22, N. Y.

Please send me full information on
 "10-15" tours all other KLM tours.

Name _____

Address _____

City _____ Zone _____ State _____

My Travel Agent is _____

40
1919-1959


THE WORLD OVER
KLM
ROYAL DUTCH
AIRLINES

AMST

(Cont'd from page 33)

12 vhf channels account for less than 1% of the total number assigned.

While AMST covered the technical angles of re-allocation on a number of fronts it bore down heavily on the dangers of obsolescence from tampering with the vhf status quo.

The public, particularly, Lindow stressed, has a huge investment in the present tv setup. Since 1946, it has spent more than \$16 billion for new tv receivers and another \$9 billion on antennas, servicing, repairs, etc. In recent years the public has been plunking down at least \$2.5 billion annually.

As for the broadcaster, FCC figures show that as of 1957, the year the latest figures are available, the original cost of tangible broadcast property (excluding translator stations) came to \$546 million. It is easily \$600 million now and in terms of replacement value considerably more than that.

Broadcasters are involved in a billion dollar business. In 1957, total broadcast revenues came to \$913 million with total broadcast expenses coming to \$783 million. (Incidentally, 1957 was the first year the rate of increase of broadcast revenues over the previous year was considerably less than the rate of increase for expenses.) The 1957 revenue figure compares with \$338,000 in 1945, \$6.7 million in 1948, \$106 million in 1950, \$744 million in 1955.

From the point of the view of the advertiser, television is getting more than 13% of the advertising pie and took in \$1,360,000,000 from advertisers in 1958. Tv's share was 11% in 1955, 6% in 1952, 1.1% in 1949.

Television's frequencies are well used and widely spoken for, the AMST presentation made clear. As of 21 February 1959, there were 703 stations on the air, including educational outlets, satellites and translators. There were another 216 authorized stations not on the air. And,

finally, there were 91 stations where applications for construction permits are pending. This is a total of 1,015, of which 921 are authorized. Of the 1,015, commercial stations totaled 667.

These figures, Lindow told the FCC, produce extremely significant facts about the average number of stations per tv channel. For example, the authorized stations average out to more than 11 per channel.

It was 26 years after the birth of standard broadcasting before the average am frequency loading came to 11, an accomplishment tv achieved in 14 years. By am's 14th year, the average was six authorized stations per frequency. As for fm, after 19 years the average for the 100 channels comes to eight authorized stations.

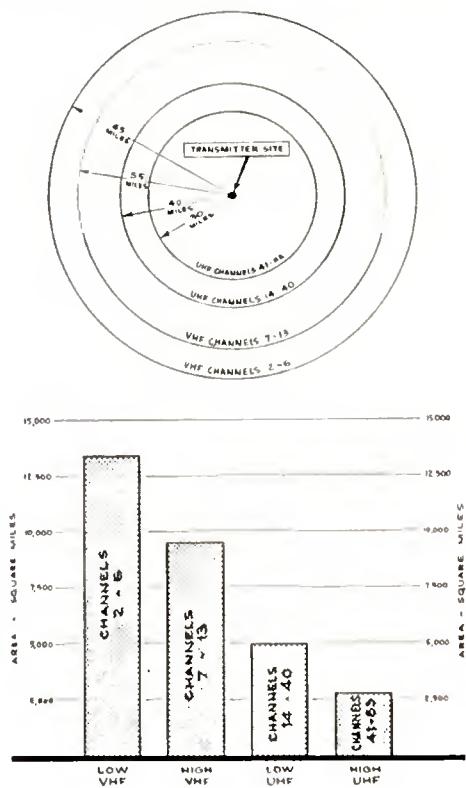
Furthermore, taking only the vhf tv stations into account, the average loading comes to 42 per channel. Even am radio, now approaching a total of 3,500 authorized stations, can boast no more than 32 per channel, or frequency. It is interesting to note that these 3,500 are squeezed into a spectrum band 1 mc. wide, which is one-six the span of only one tv channel.

"The growth in the number of tv stations," Lindow declared, "is even more phenomenal in view of the much greater cost of constructing and operating a television station compared with a standard broadcasting station. As of the end of 1957, the 3,076 operating non-network owned standard broadcast stations had an average investment in tangible broadcast property of \$100,575 and average broadcast expenses of \$125,900. All the same time, the 185 operating non-network owned tv stations had an average investment in tangible broadcast property of \$871,300 and had average broadcast expenses of \$795,900."

As a result of the rocket-like growth of tv, the AMST executive told the Commission, it now serves virtually the entire U. S. population. By 1956 more than 99% of U. S. families lived within the service area of at least one tv station and 77% were within range of four or more. Today about 85 to 90% of tv homes are served by at least three stations. With 50 million tv sets in 41 million homes, there are now more video

(Please turn to page 72)

HOW VHF COVERAGE COMPARES WITH UHF



Using material from Television Allocations Study Organization (TASO), AMST chart shows that low-band vhf stations get out twice as far as high-band uhf outlets and cover, in terms of square miles, about five times as much territory

The Case of the Brand New Half-Billion Dollars!

When WSM-TV started telecasting from the Central South's Tallest Tower (1408 feet above average terrain), over \$1/2 Billion in Effective Buying Income, and better than 1/2 million people, were automatically added to the Nashville Television Market.

HERE ARE THE FACTS AND FIGURES:

The New Nashville Market	Total (New Tower)	Gain (New Tower)
Population	1,728,800	546,700
Effective Buying Income	\$2,074,487,000.00	\$568,875,000.00
Retail Sales	\$1,519,052,000.00	\$413,981,000.00

Market Data — Sales Management

ALL THIS AND A 40.5 SHARE TOO (FEB. '59 ARB)

If you want to garner your share of that \$1/2 Billion, use WSM-TV, the station that has expanded the Nashville Market by better than one-fourth.

WSM-TV
Nashville, Tennessee
Represented by Petry



OWNED AND OPERATED BY THE NATIONAL LIFE AND ACCIDENT INSURANCE COMPANY

the towering pride of south carolina

EASTERN
AMERICA'S
TALLEST
TV TOWER
1526'

WIS-TV with a new 1526' TOWER, which went into service in January, 1959, covers MORE of the South Carolina markets, BY FAR, than any other television station plus coverage in adjoining states

THE
Major Selling Force
IN SOUTH CAROLINA

channel 10
WIS-TV a NBC
COLUMBIA, S. C.

represented nationally by
PETERS, GRIFFIN, WOODWARD, INC

AMST

(Cont'd from page 70)

receivers in homes than telephones, toasters, electric washing machines, electric clocks or bathtubs.

The gross volume of programming service provided by TV is tremendous, AMST figures show. Assuming an average of $11\frac{1}{2}$ hours of daily programming for each station on the air (excluding translators), the American people get 7,900 hours of service per day and nearly 3 million hours annually.

Each VHF channel serves a tremendous population. Even conservative AMST estimates put the average per channel at 50 million persons. Channel 1 alone covers nearly 87 million persons and no channel serves less than 22 million.

While the UHF channels don't compare in coverage to the VHF stations, they still add up to a substantial total. One AMST exhibit showed that 71 of the 83 UHF stations now on the air bring TV programming to an average of more than 324,000 persons per

able but AMST is not in favor of letting UHF channels go unless an "appropriate" number of V's is gotten in exchange.

AMST is particularly opposed to the proposed shift to an all-UHF TV system. The result of such a shift, AMST showed using data from the TASO studies, would be to remove good quality TV service from 25% of the total area of the U.S. And this is conservative, for it assumes the coverage factors of low-band UHF only. Actually, an all-UHF service would include high-band UHF stations also—and the latter provide less coverage than low-band service.

The comparison, which described specifically the coverage lost if a UHF station on channels 14 to 40 were substituted for every operating "V," pointed up the fact that some state would suffer more than others. For example, 42% of Iowa would lose TV service, 39% of Mississippi and 34% of Arkansas.

AMST conceded that under theoretically good conditions UHF signal

RELATIVE NUMBER OF TV CHANNELS IS SMALL

No. of channels allocated to non-government service between 25 and 890 mc.

	NUMBER OF CHANNELS ASSIGNED		Total
	VHF	UHF	
Tv broadcasting	12	70	82
Other services	1858	106	2264
Total	1870	176	2346
% of tv to total	0.6%	11.7%	3.5%

Though TV takes up well over half of the non-government spectrum space between 25 and 890 mc. in terms of channels assigned it has only 3.5% of the total number. Note that in the VHF portion of the spectrum, TV has a mere 0.6% of total

channel. Stations now operating on nine of the channels have a circulation of more than a million persons per channel, while stations on channel 22 alone cover more than 2 million.

Nielsen Coverage Service No. 3 was cited by AMST as a measure of the audience which regularly tunes UHF. This showed that as of last spring about 12 million persons were regularly receiving UHF service.

AMST did not cite figures on UHF as an argument that UHF should be retained. Its position that the current allocation table should be reworked so that more VHF channels be avail-

able got out far. But it was pointed out that rugged terrain, dense forest and built up cities cut down the field strength of UHF signals considerably. Furthermore, UHF suffers from technical disabilities at the receiving end. It is harder, for example, for a UHF home antenna to boost the incoming signal than for a VHF home antenna. The transmission lines between a antenna and TV set lose more strength from a UHF signal than from a "V."

Finally, the group maintained, even assuming conversion of existing equipment from VHF to UHF possible, there is no assurance it would provide a picture acceptable to the viewer.



WFBM-TV more than doubles your Indianapolis potential

for every 10 "food dollars" spent in Indianapolis Trading area . . . there are \$14 spent in its Satellite Markets.

More mouths to feed mean more money being spent for groceries . . . and there simply are more people in the Satellite Markets than in the 18-county Indianapolis Trading Area. That's why this big Mid-Indiana television market is different . . . you can cover all of them with WFBM-TV.

Where else will you find satellite markets that are 33% richer and 50% bigger than the Metropolitan Trading

Zone itself? Where else do you find such a widespread area covered from *one* central point . . . and by just *one* station with no overlapping basic affiliates of the same network?

WFBM-TV dominates Mid-Indiana, because it is the only basic NBC outlet penetrating this market. Nielsen Coverage Study #3 confirms these facts . . . and we're proud of our ARB. Let us show you how to test regional marketing ideas with amazing results.

Represented Nationally by the KATZ Agency

only basic NBC coverage of America's
13th TV Market—760,000 TV homes.

 **INDIANAPOLIS**—Major retail area for 18 richer-than-average counties. 1,000,000 population—350,600 families with 90% television ownership!

 **11 SATELLITES**—Each market within WFBM-TV's verified coverage . . . Marion • Anderson • Muncie • Bloomington • Vincennes • Terre Haute • Danville, Illinois • Lafayette • Peru • Logansport • Kokomo.



BASIC NBC-
TV AFFILIATE

WRAP-UP

NEWS & IDEAS

PICTURES

ADVERTISERS

SPRING GREENERY highlighted recent KWK (St. Louis) promotion. Here station's Mort Crowley, who dyed hair green for the occasion, issues last-minute instructions to the lovely models who sold brand new dollar bills at half-price to eager buyers in downtown St. Louis



Mercury Records has gone all out as a sponsor of stereophonic programs on fm stations.

It's bought, via the John W. Shaw agency, the entire Concert Network and add to the list probably every fm market in the country not included in the CN.

Mercury will also furnish the records.

Pennington Press, a new book publisher bowing with headquarters in Chicago this week, is beginning an aggressive merchandising campaign quite out of the ordinary for the usually ultra-conservative publishing houses.

Pennington is sinking about 40% of its ad budget into regional radio and tv in an attempt to gain heavy distribution in non-book outlets such as supermarkets, drug stores, etc.

They also have a plan in the mil to syndicate one of their juvenile

\$10,000 BASKETBALL is displayed by WDGY's (Minn.-St. Paul) proud manager Jack Thayer. Ball denotes amount raised for state and city charities by station's team (clockwise): Bill Diehl, Don Kelly, Dan Daniels, Stanley Mack and Jim Ramsburg.



LET'S CELEBRATE! is mood of (l to r) Dave Stickle, film director, WMAR-TV, Baltimore, Jerome Hyams, v.p. Screen Gems, E. B. Jett, station director and Ben Colema, Screen Gems sales manager, as they close deal on station's recent purchase of 143 film



minated characters for tv — Maggie Muggins, who has been live in Canada for Pennington for some time.

Test campaigns for their books are now going on in five radio and tv markets. They will also use newspapers and billboards, and have plans to push with point of purchase material in bookstores as well as their other non-book outlets.

Pennington Press is a subsidiary of Merrick Lithography of Cleveland.

Campaigns:

• **Italian Swiss Colony Wines** has swung into a full-scale spring campaign to promote all of its wine types in 35 top markets. The plans: heavy concentration of evening tv, a full sponsorship, 60- and 20-second spots, I.D.'s and daytime radio. A total of more than 12,000 radio spots and 2,000 tv spots will be aired during the campaign. Agency: Long-Cooper, Harrington & Miner.

• **Melnor Industries** will feature its newly-designed garden sprinkler

via spot tv in 27 markets, with a campaign to run through the Spring. Agency: Smith, Greenland.

• **W. F. Schrafft's & Sons Corp.**, candy manufacturers, will make its bow in network tv via NBC TV's *Jack Paar Show*. The buy resulted from Schrafft's recent spot tv promotion in selected markets for Valentine's Day. The present campaign will continue through Christmas. Agency: Richard K. Manoff, New York.

for advertising and **Warren Kratzke** promoted to advertising manager for American Home Foods . . . **Joe Reda, John Archibald, Richard Falcon and Richard Heffner**, to Morse International, Inc., as account executives on products of its parent co., Vick Chemical.

AGENCIES

Robert E. Allen, F&S&R president, envisioning what would happen if all advertising stopped, noted these economic factors at a meeting of the San Francisco Ad Club:

- 1) Crippling cutbacks in production of autos and other consumer goods;
- 2) National magazine prices skyrocketing to \$1.75 . . . Sunday newspapers to \$1.50;
- 3) Mounting unemployment in industry, business, publishing and

(Please turn to page 82)

FIRST IN U. S. is German-made antenna being erected by KPLR-TV, St. Louis. Here Siemens technician Max Becker congratulates Kenneth Hildenbrand, station eng. dir. Shown with them at site, technician E. Kloppa



DAFFY HATS contest at WCAR, Pittsburgh netted these zanies modeled by d.j.'s (l to r) Pete Shore, Jim O'Neil and Jay Michael. Winner walked off with prize of \$25 chapeau and personally conducted shopping tour



PUCKER UP says Patsy Puetz (center) as she prepares to demonstrate technique that won her title of "Most Kissable Lips" in recent contest staged by KING, Seattle. Station disk jockeys Pat Lewis (left) and Ray Briem (right) and runners-up study the winning approach. Shown on the table nearby are some of the thousands of lip imprint entries sent in by listeners



INNING BONNET is modeled by WTOP, (Wash.) Easter contest judge Carol Lenn, Washington Daily News women's ed., she holds second-place winner in lap



IN ROANOKE
BUDWEISER
 LOVES
WROV




BOVA DISTRIBUTING CO., INC.

1001 THIRD ST., S.E., ROANOKE, VA. • PHONE No. DI 5-8874

W H O L E S A L E R S O F A M H E U S E R - B U S C H B E E R S

Dear Burt:

Since we regard you as a vital part of our "Budweiser Family", I thought you would like to know that in 1958 we were the only wholesale distributor of national premium beer in this market to show an increase over last year. We sincerely believe our advertising on WROV is largely responsible for this.

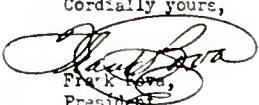
When we first went into radio back in 1955, using only your station, we operated three route trucks, one special delivery truck and ranked 2nd in the market, with our competitor selling almost 2-to-one over us. Today we operate five route trucks, three special delivery trucks, run our own trailer trucks, and rank #1 in the market by a substantial lead over our closest competitor!

Frankly, I wasn't really sold on radio until after our first 13 weeks back in '55. When I told our salesmen we were giving the show up, they shouted NO! so unanimously....they said everyone they talked to and called on was listening to WROV....I changed my mind. Since that time, we've expanded our advertising on WROV to include spot saturation, Dodgers Baseball and participation in other personality shows on your station.

This past year even though we went into television, we felt we couldn't maintain our dominance in the market and our steady yearly growth (which runs much higher than the national average) unless we could maintain our saturation schedule of spots and programs on WROV. Today we spend about 60% of our total advertising budget in radio, and I know you'll be pleased to learn that WROV will get approximately 80% of our total radio budget.

Jerry Joynes, who has been our personality for the past four years, and your other personalities who have carried the Budweiser story to the public, have the knack of sounding so convincing, we feel they work for us as much as they do for you. We think we've got some mighty fine salesmen in Jerry and WROV and we want to keep them on our payroll for a long time!

Cordially yours,


 Frank Bova,
 President

FB/db

WHEN YOU KNOW YOUR BEER . . . IT'S BOUND TO BE BUO

Use these **WROV** personalities and
 ROANOKE will love *you!*

KEN TANNER • BARBARA FELTON
JERRY JOYNES • LES DAVIS
JIVIN' JACKSON

WROV
 ROANOKE, VIRGINIA
 Burt Levine, President
 represented by Jack Masla & Co., Inc.

WASHINGTON WEEK

11 APRIL 1959

Copyright 1959

SPONSOR
PUBLICATIONS INC.

The Federal Trade Commission is depending on the public to put the finger on allegedly misleading commercials and not on its own radio-tv monitoring unit.

This was apparent in the testimony by FTC chairman John Gwynne before the House Appropriations Independent Office subcommittee made public this week.

Gwynne disclosed that as a result of the public's activity the applications for complaints have been zooming. In fact, there's a backlog of 1,400 cases to be investigated—or about 1½ years of work at the present pace.

What the FTC would like is \$6,975,000 for the coming fiscal year—an increase of \$460,000—some of which would be used to build up the monitoring staff. This staff, whose function is to check the complaints via kines and audio tapes, now stands at one man and two assistants.

About \$40,000 would be put to testing products, especially those involved in cosmetic and drugs advertising complaints.

The FCC, on its own motion, has reopened the Miami channel 7 case to consider whether the license held by Biscayne TV should be cancelled for improper approaches to one or more FCC commissioners.

The FCC has already held renewed hearings on Miami channel 10 and Boston channel 5, and waits for a green light from the Appeals Court for the same sort of new look at Orlando channel 9. The Miami case is the first it will rehear without direction from the courts.

The FCC has set out the same sort of issues as in the earlier cases, based on information dug up by the House Commerce Legislative Oversight subcommittee. If this turns into a precedent, there could be rehearings of a large number of tv cases.

On request of NBC, the FCC put off until May 8 of filings in the proposal to extend operating hours of daytime radio stations to 6 a.m.-6 p.m. when sunrise is later and sunset is earlier.

NBC had asked for five months from the time of the notice of the proceeding, which would have meant a delay to June 12, since 5 months had been given on the proposal to permit daytimers to operate from 5 a.m.-7 p.m. FCC turned that one down.

The National Labor Relations Board has ruled that it is permissible for a union to picket a radio station, with the aim of turning advertisers away from the station and turning the public away from products which advertise on it, even though the union doesn't represent the station's employees and doesn't seek to represent them.

IBEW represented employees of WKRG, Mobile, in resisting efforts of the management to put in combination announcer-engineers, but lost a collective bargaining election thereupon called for by WKRG.

The union said other Mobile stations want to put in combo operation, and that it is picketing to divert business to them, so as to protect the working conditions of its members at the other stations.

That was the argument on which NLRB put its seal of approval.

FILM-SCOPE

11 APRIL 1959

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The influx of tobacco money into syndication will put a new look on the three big categories among national spenders in 1959.

You can tell a great deal about the changing complexion of film spending by scanning the station lists of the biggest national spenders in these three leading categories in syndication:

- 1) **FOOD:** Kellogg's in 190 markets; Nestlé's in 83; Nabisco in 80; Continental Baking in 75; Carnation in 50; Pillsbury's in 30 and Armour in 20.
- 2) **BEER:** Budweiser in 90 markets; Pabst in 50 and Schlitz in 30.
- 3) **TOBACCO:** Camels on close to 100 stations; Lucky Strike on 44; Raleigh on over 20 and Tareyton on 16.

But note an entirely different distribution of syndication spending by regional advertisers as shown by this rundown of key spenders:

- 1) **Beer:** Falstaff in 66 cities; Ballantine in 36; Olympia in 45.
- 2) **FOOD:** Chain stores include Colonial in 21 markets, Kroger in 20, and A & P and Safeway in under a dozen cities each; food products include Blue Plate in 23 cities.
- 3) **GASOLINE:** Amoco in 59 cities, Conoco in 65, Standard-Chevron in 63 and D-X Sunray in 50.

There are still a number of syndication and national spot spenders who bowed out of the medium in the last year or so that are still missing.

Four big ones are Hamm's beer, Nationwide insurance, Wilson & Co. and Heinz.

CBS Films appears to be trying to break away, in part, from the formula of the action-adventure show backed by the endorsement of a law-enforcement agency.

Four series on the current shooting schedules are on such diverse subjects as art, diplomacy, Broadway entertainment and the American revolution. Their respective titles are The Man From Antibes, The Diplomat, Theatre For a Story (on tape) and The Silent Saber.

It looks like there will be only four half-hour time periods a week available for syndication this fall between 7:30-11:00 p.m. in three-station markets.

Here's what's shaping up for local control, all between 10:30-11:00 p.m.: Monday and Wednesday on NBC TV stations, Tuesday and Saturday on ABC TV affiliates, and nothing on CBS outlets.

But you can expect a repeat of what happened this season: stations putting syndication into those same nighttime slots as network shows folded in midseason.

These two major syndication transactions came out of Missouri agencies last week:

- 1) **Budweiser** renewed NTA's U. S. Marshal for a second year in 90 markets through Gardner of St. Louis.
- 2) **D-X Simeay** expanded its buy of ITC's N. Y. Confidential to 100 cities via Potts Woodbury, Kansas City.

The rule of thumb on whether a network series should change its title when it goes into syndication is this: if the network series is still on the air, a name-change in the syndicated re-runs would be advisable to prevent confusion and competition.

Thus Dragnet became Badge 714, The Lineup became San Francisco Beat, Jackie Gleason became The Honeymooners, and The Millionaire became If You Had A Million.

But shows that went off the network usually kept their name in syndication: Burns and Allen, Life of Riley, Jim Bowie, Crusader, Frontier, and others.

COMMERCIALS

Medium-sized commercials producers are trying to get into programming as well, as a means of coping with an eventual tape economy.

Van Praag, for example, is readying a live comedy on ad libbing and a filmed adventure on tramp flying.

But note this problem: since tape may or may not be ready to handle much programming at the moment, the producer must get into live or film production now if he wants a share in tape in coming years.

Don't be surprised if American commercials formats get a British look on some shows in the fall.

Comparative testing is underway for some shows to put all their commercials in one intermission in British fashion, and for American formats with separate commercials to be tried out in England.

One indication of US-UK swapping of know-how on commercials will be Horace Schwerin's London talks with ATV this June.

There are still a number of wrinkles to be ironed out in humor commercials, according to recent effectiveness studies.

In cases such as the Piel's, Tip-Top and Alka-Seltzer spot commercials, effectiveness was high at first but reportedly fell off with the sales message drawing less and less attention after a few months.

The era of mobile tape operations has started.

The first show conceived with the tape cruisers in mind, On the Go, starts the end of this month with Art Linkletter as a morning strip on CBS.

Keep your eye also on mobile tape's possibilities for industrial closed circuit use; Ampex last week led the way by promoting itself with demonstrations in Detroit to General Motors, Ford and Chrysler.

For details on 40 tape recorders delivered in March, see Film WRAP-UP, page 83.

Westinghouse Broadcasting's tape syndication of information shows is luring some sponsor coin that other program types have not been able to reach.

Merchant's National Bank of Boston, for example, came into syndication by sponsoring American Forum on WBZ-TV.

Besides a different type of program, the new format brings the local advertiser into prime time and suits a limited tv budget, since the time is pre-empted only once a month.

SPONSOR HEARS

11 APRIL 1959

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SPONSOR

PUBLICATIONS INC.

S. C. Johnson apparently isn't letting nostalgic sentiment run away with it: The wax and cleanser company turned down NBC TV's version of **Fibber McGee & Molly**.

Johnson sponsored Fibber for many years in radio. In fact, the show's Tuesday night spot was ranked as impregnable to opposition.

Never let it be said that CBS TV's program department outscores NBC TV's—at least not in the number of vice-presidents.

With two programming v.p.s added last week, NBC now has seven compared to CBS TV's five.

Pay no attention to the report that **Yellow Pages** is switching from spot tv to network.

As explained by **Cunningham & Walsh**, any such move would be both impractical and harmful. **Yellow Pages** must have flexibility, since the spot schedules are closely related to the individual selling periods of the 14 phone companies using the C&W copy.

Collectively, the spot budget now runs close to \$1 million a year.

The airlines running between New York and Detroit must be getting enough traffic from the networks alone to give them a good profit.

Rarely a weekday has gone by in recent weeks when sales delegations from the three tv networks weren't found scurrying around the auto companies and their Detroit agencies.

Fuller & Smith & Ross in making pitches to its clients refers to three kinds of radio as available to the buyer today.

The categories: (1) **Housewife radio**; (2) selective tuning radio, such as for news, weather, and public service; and (3) promotional radio, where the advertiser, bent on supporting his dealers with a special effort, gets both circulation and advertising.

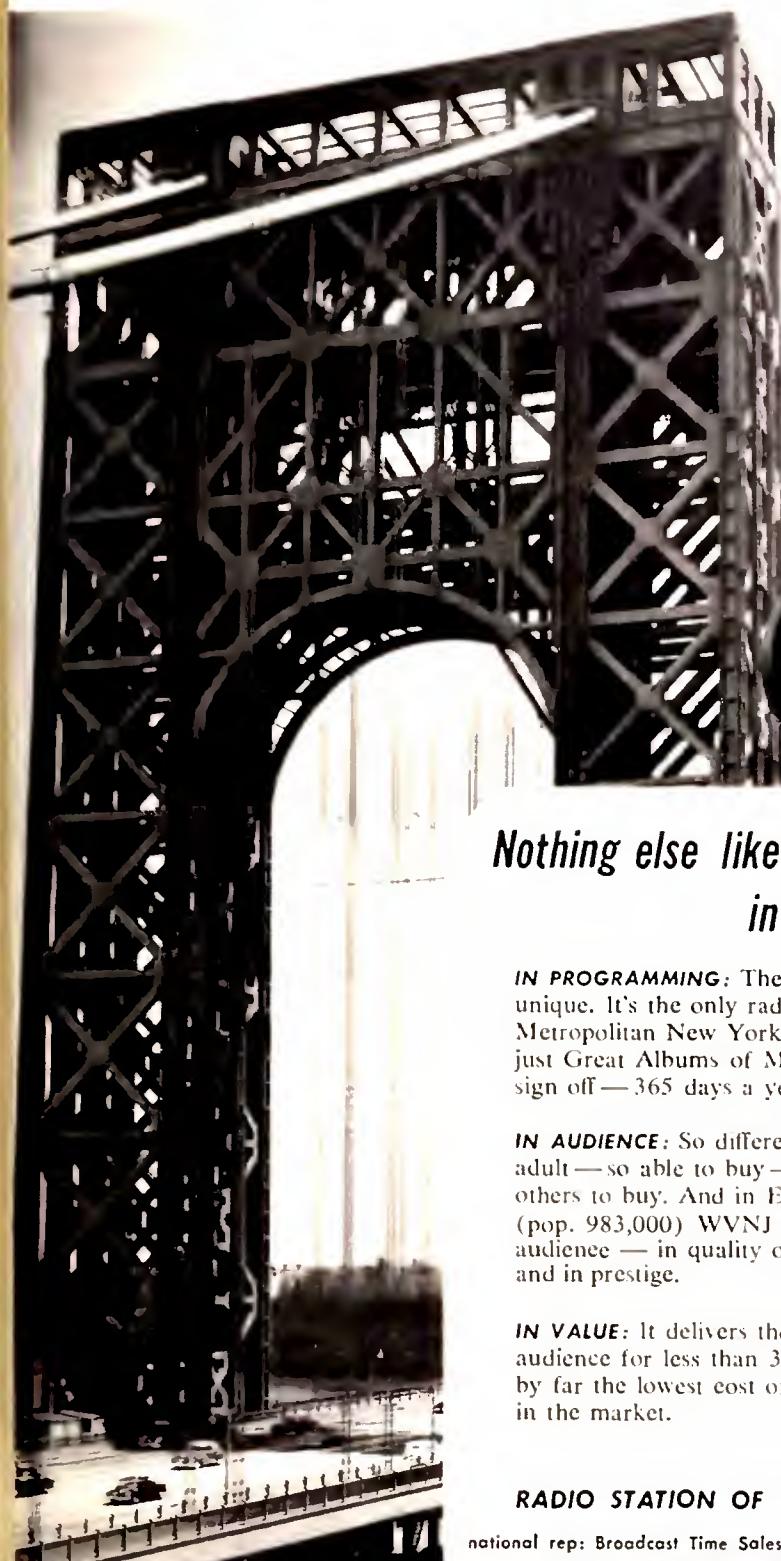
Agency people who have to wrestle with a product that has an ephemeral market have it easy in comparison with a yeast brand back in the '30s.

Each psychological appeal was exhausted every 11 days, and the agency was constantly faced with the task of picking up a new set of customers with a separate copy platform and media strategy.

The return of **Chase & Sanborn** to **JWT** can't help but recall to Thompson veterans a reverse situation: how that agency in 1944 got the news that **Old Gold** was being moved back to **Lennen & Mitchell** (now Lennen & Newell).

Out of the blue one morning came a letter addressed to no one in particular at **JWT**, merely giving the date of cancellation. The notice was signed by Lorillard's then president, Arthur Herbert Kent.

Consequence: Even before the account heads or the management knew about it, the news of this exit of \$5 million was all over the agency.



*Nothing else like it
in Greater New York*

IN PROGRAMMING: The voice of WVNJ is unique. It's the only radio station in the entire Metropolitan New York area that plays just Great Albums of Music from sign on to sign off — 365 days a year.

IN AUDIENCE: So different, too. So largely adult — so able to buy — so able to persuade others to buy. And in Essex County alone (pop. 983,000) WVNJ dominates in audience — in quality of audience — and in prestige.

IN VALUE: It delivers the greater New York audience for less than 31¢ per thousand homes — by far the lowest cost of any radio station in the market.

RADIO STATION OF The Newark News

national rep: Broadcast Time Sales • New York, N. Y. • MU 4-6740

WVNJ

Newark, N. J. — covering New York and New Jersey

WRAP-UP

(Cont'd from page 75)

other advertising-related industries, and
4) Mass departure of tv personalities from the daily tv fare to toll tv.

The meeting ended on an April Fool note when newsboys distributed a specially-prepared front-page of a San Francisco paper headlined "Ad Prohibition Repealed."

Agency appointments: Volkswagen, with estimated billings at \$1 million, to **Doyle Dane Bernbach**, for about 80% of the advertising budget, and **Fuller & Smith & Ross**, for

the rest, with the West German automobile co.'s truck division . . . Chase & Sanborn Coffee, billing approximately \$8 million, from Compton to **JWT** . . . Guest Aerovias Mexico, to **Adams & Keyes** (formed by the merger of Burke Dowling Adams with St. Georges & Keyes) . . . Mead, Johnson & Co., for its institutional advertising, to **Kastor, H.C.C. & A** . . . The Chicago, Milwaukee, St. Paul and Pacific Railroad Co., to **JWT** . . . The Rock City Tobacco Co. of Canada, Ltd., for its Craven "A" and Sportsman brands, to **Mac-Mannus, John & Adams** . . . The White Shield Co., distributors of

drugs and vitamins, to **Ritter, Sandford, Price & Chalek**, New York . . . American Dairy Association of Iowa, to **Truppe, LaGrave and Reynolds**, Des Moines . . . The Lerner Sleep Shops, billing about \$300,000, to the **Zakin Co.**, New York.

People on the move: **Robert Burton**, v.p. in charge of the Chicago office and **G. T. C. Fry**, v.p. of the Detroit office, to senior v.p.'s at K&E . . . **Robert Bode** and **Donald Gibbs**, to senior v.p.'s at Kudner . . . **Paul Freyd** becomes director of marketing at BBDO . . . **James Egan**, **Robert Hayes** and **Harry Ireland**, to senior v.p.'s at D.C.S&S . . . **Hilliard Graham** and **Joseph Furth**, to v.p.'s in the Chicago office and **Anthony Gee**, to media director in New York, of EWR&R . . . **Arthur Sawyer**, to media director of Johnson & Lewis, San Francisco . . . **Ed Krein**, to v.p. and account supervisor of Western Advertising, Chicago . . . **Alvin Kabaker**, v.p. and director of West Coast radio and tv, to general manager of the Los Angeles office of Compton . . . **Leonard Andrews**, to v.p. and creative director and **Madeline Brown** to media director of Clarke, Dunagan & Huffines, Dallas . . . **James Summers**, to executive v.p. of Harold Cabot & Co., Boston.

Add personnel moves: **Frank M. Leonard**, appointed public relations director of Dancer-Fitzgerald-Sample . . . **Douglas Gallow**, to executive assistant in the research department of SSC&B . . . **Mel Tenenbaum**, to radio tv director of Jack T. Sharp Advertising, Cleveland . . . **Sidney Koss**, to merchandising and promotion director of Robin, Lee & Arnold, Beverly Hills . . . **John Forney**, to executive v.p. and **Arden Moser**, to media director of Robert Luckie & Co., Birmingham . . . **Howard Fisher**, named v.p. and account executive and **Sheldon Kaplan** to radio tv director at Roger & Smith Advertising, Dallas . . . **Hal Dickens**, to the merchandising department and **Myra McCanley** and **James Mantier**, to copywriters at Tatham-Laird, Chicago . . . **Barry Blau**, **Edwin Greenblatt** and **Byron Gibbs**, to the creative staff of SSC&B . . . **Barbara Downtain**, to publicity director of Powell, Schoenbrod & Hall, Chicago.



and **WOC-TV** FOR BEST COVERAGE IN THE NATION'S 47th TV MARKET

(Davenport, Iowa — Rock Island — Moline, Illinois)

A comparison of coverage of TV stations in or overlapping the Davenport — Rock Island market area as reported in the Nielson Coverage Service No. 3 — Spring, 1958.

Station	TV Homes	Monthly Coverage	Weekly Circulation
			Daytime Nighttime
WOC-TV	438,480	308,150	263,430 288,750
Station A	398,600	278,900	226,020 258,860
Station B	340,240	275,160	229,710 260,190
Station C	274,990	208,300	153,540 191,010
Station D	229,260	156,340	127,240 146,620



WOC-TV is No. 1 in the nation's 47th TV market—leading in TV homes (438,480), monthly coverage and weekly circulation — day and night — as reported in the Nielson Coverage Service No. 3, Spring, 1958. For further facts and latest availabilities, call your PGW Colonel . . . NOW!

WOC-TV Davenport, Iowa is part of Central Broadcasting Co., which also owns and operates WHO-TV and WHO Radio, Des Moines, Iowa.

Account men alignments: **Bo Munday**, to Ted Bates & Co. . . . **Moncey Ferguson**, to W. S. Walker Advertising, Pittsburgh . . . **Roger Strecker**, Kent Westrate and **Art Watson**, to Tatham-Laird, Chicago.

FILM

The National Theatres acquisition of NTA got the finishing touches last week with the appointment of two NTA officers to the National Theatres board.

The two are NTA chairman Ely A. Landau and president Oliver A. Unger.

Note that the station holdings of the new combine now comprises WNTV-TV, Newark; KMSP-TV, Minneapolis, plus WDAB-TV, Kansas City, plus related radio affiliates.

Stock transfer: Official Films has purchased all the stock originally given to Dick Powell, David Niven and Charles Boyer in connection with Four Star Productions.

Tape equipment: Ampex reported delivery of 43 VTR-1000 units during March to 19 stations and production centers, as follows: NBC, 12 color units; TV de Mexico, 7 recorders; Sakata Shokai (Japan), 4; Rank Cintel (London), 2; Peter De Met (Chicago), 2; WDAB-TV, Kansas City, 2; John Guedel productions, 2; and one each to these: WFLA-TV, Tampa; Siemens (Germany); Couvair; KFMB-TV, San Diego; KGBT-TV, Harlingen; KTRK-TV, Houston; Sports Network; WLW-TV, Cincinnati; Mobile Video Tape Services (Los Angeles); KFGZ-TV, Ft. Worth; KTNT-TV, Tacoma; WPRO-TV, Providence, and KTEX, Ada . . . This brings total tape coverage to 52 of the top 100 markets to date.

Sales: MCA's Paramount features package to WROC-TV, Rochester, N. Y. . . . Ziv's *Bold Venture* to realor Panorama Development on WHEC-TV, Rochester, N. Y. . . . UAA feature and cartoon sales to KRTV, Great Falls; KGHL-TV, Billings; WRWV-TV, Thermopolis, Wyo.; KLRJ-TV, Las Vegas; KFJZ-TV, Ft. Worth; WTAE-TV, Pittsburgh; WKBW-TV, Buffalo; KENS-TV, San Antonio; KGNS-TV, Laredo; KPTV,

Portland; KPHO-TV, Phoenix; WSV-TV, Harrisonburg; WINK-TV, Ft. Myers; KACE-TV, Carlsbad; WMAZ-TV, Macon; CKGM-TV, North Bay; KSHO-TV, Las Vegas; WGR-TV, Buffalo and WTN-TV-TV, Columbus, O. . . . Ziv's *Sea Hunt* to double exposure in New York on WPIN as well as WABC-TV for Sun Oil and Bristol-Myers.

Production: CBS Films' *Wings* will bolster third year production with guest stars Ethel Waters, J. Carroll Naish and several others . . . Also on CBS Films' production clipboard is the pilot film of *The Man From Antilles*, starring Robert Alda, to be shot in Nica by Sam Gallin.

Commercials: Robert Lawrence reports an all-time high of 112 commercials in current production, including work in New York, Hollywood and Toronto studios plus several done on locations . . . **Roy Ross** has formed his own musical commercials production organization in New York . . . **E. B. Edwards** has been appointed business manager of Music Makers . . . Pintoff Productions reports 50% time savings in new live-animation combination technique used for Tip-top through Gret Advertising and Dixie Cup via Hicks & Greist.

Strictly personnel: ITC appointments last week included the following: **Kevin O'Sullivan** as regional manager, New York division; **George Gray** as northeast district manager; **Albert G. Hartigan** as New York City account executive; **Frank Sheehan** as western district manager of Arrow Productions division; and **Ellingwood (Bud) Kay** as executive story editor . . . **Larry Lowenstein** becomes executive director of Rogers and Cowan in New York . . . **Ed Palmer** is assistant to president Herman Rush of Flamingo Films . . . **B. Crenshaw Bonner** and **Edward Adler** to the sales staff of Jayark Films, in the southeast and midwest, respectively . . . **Burt Schmitz** joins NTA's public relations department . . . **Arthur Sprit** named v.p. of NTA program sales.

Trade notes: Directing tv commercials will be the subject of the April 15 RTES meeting in New York . . . **John Freese** of Young & Rubicam has been named American judge of

**THE ONLY ONE
THAT GIVES YOU
ALL THREE**



GREENVILLE SPARTANBURG ASHEVILLE

Only WFBC-TV, "The Giant of Southern Skies," gives you dominant coverage in these three metropolitan markets.

Ask the Station or WEED for latest market data, surveys and availabilities.

Represented Nationally by
WEED TELEVISION CORP.

CHANNEL 4
WFBC-TV
GREENVILLE, S. C.
NBC NETWORK

RADIO AFFILIATE THE PIEDMONT GROUP
WFBC - GREENVILLE WORD - SPARTANBURG

the Cannes festival of advertising films.

Awards: Among the nine tv commercials decorated by the Art Directors Club of New York last week, were these: Ford via J. Walter Thompson, Chemstrand nylon through Doyle Dane Bernbach and Tek Hughes of Johnson & Johnson via Young & Rubicam, all produced by Transfilm.

NETWORKS

The George Foster Peabody Awards for distinguished achievements by tv and radio during 1958 were presented this week at the RTES Immeheon in New York.

The Peabody winners:

Tv News: NBC News—*The Huntley-Brinkley Report*

Tv Dramatics Entertainment: *Playhouse 90*, CBS

Tv Musical Entertainment: *Lincoln Presents Leonard Bernstein and the New York Philharmonic*, CBS

Tv Entertainment with Humor: *The Steve Allen Show*, NBC

Tv Education: *Continental Classroom*, NBC

Tv Programs for Youth: *College News Conference*, ABC

Tv Programs for Children: *The Blue Fairy*, WGN-TV, Chicago

Tv Contributions to International Understanding: *U.D. International*, NBC

Tv Public Service: CBS

Tv Writing: *James Costigan and "Little Moon of Myon"*, Hallmark Hall of Fame, NBC

Tv Special Awards: *An Evening with Fred Astaire*, NBC and *Orson Welles and "Fountain of Youth"*, Colgate Theater, NBC

Radio News: *WNEW*, New York

Radio Public Service: *The Hidden Revolution*, CBS

Radio Education: *Standard School Broadcast*, Standard Oil Co. of California

Radio Contribution to International Understanding: *Easy as ABC*, ABC-UNESCO

Network tv business: Lever Bros. (JWT), for *The Jack Benny Show*, which switches to Sunday, 10 p.m., this fall, alternating with *George*

Gobel (also for Lever) on CBS TV. Gobel moves to CBS after five years with NBC TV . . . **Drmg Research Corp.** (K.H.C.C & A), for segments of ABC TV's *American Bandstand* . . . **Mars** (Knox Reeves), for *Broken Arrow*, on ABC TV next season.

Network tv programming notes: *The Last Frontier*, hour-long series on Alaska, purchased by CBS TV. Another **Martin Mannis** series—*Adventure In Paradise*, went to ABC TV, with **Liggett & Myers** in for part sponsorship . . . The *George Hamilton IV Show* debuts on ABC TV this Monday (13) noon, in place of the previously planned *Buddy Deane Show*. (For more programming notes, see **Comparagraph**, page 45, this issue.)

Campaign: ABC Radio is set for its summer product promotion for advertisers, dubbed "Play It Cool," designed to provide summer products with direct on-the-air promotion and editorials together with merchandising aids for advertisers' marketing forces. The campaign will run for 13 weeks.

Treasurer's report: AB-PT's annual 1958 report shows an all-time high in gross income—\$244,321 million, against \$215,877 million in 1957, and improved earnings after taxes of \$6.116 million, compared with \$4.891 million in 1957.

New network affiliates: WHYN-TV, Springfield-Holyoke, Mass., to ABC TV . . . KMRC, Morgan City, La., WELY, Ely, Minn., WCBC, Anderson, Ind., and KSIG, Crowley, La., to **Mutual** . . . WLOW, Norfolk-Portsmouth, Va., WKAL, Rome-Utica and WLST, Escanaba, Mich., to ABC Radio.

Strictly personnel: **Philip Luttinger**, to research projects supervisor for CBS TV . . . **Eugene Alnwick** and **Philip D'Antoni**, to the national sales staff at **Mutual** . . . **John Wilkoff**, to sales presentation copywriter in the sales promotion and advertising department of CBS TV . . . **Ira DeLamme**, named sales service manager, production sales, in the operations department, CBS TV. **Bill Gittinger**, former CBS sales manager, is in a Summit, N. J., hos-

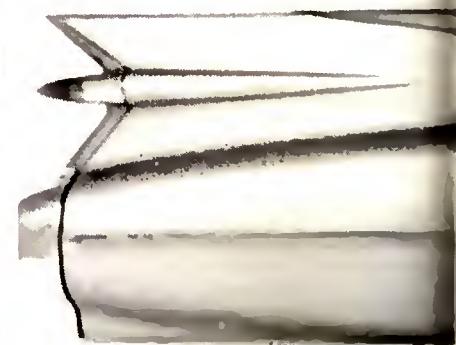
(Please turn to page 89)

What if you're out to reach the cotton pickin' set?

Is your market regional? Coverage is easier when your show is on film. Every station in the land is equipped to handle it . . . and you know your message comes through the way you want it to!

Actually, film does three things for you . . . 3 big important things:

1. Gives you the high-polish commercials you've come to expect . . . fluff-free . . . sure
2. Gives you coverage with pre-test opportunities
3. Retains residual values



For more information write:

Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N. Y.

East Coast Division
342 Madison Ave.
New York 17, N. Y.

Midwest Division
130 East Randolph Drive
Chicago, Ill.

West Coast Division
6706 Sonto Monica Blvd.
Hollywood 38, Calif.

or

W. J. German, Inc.
Agents for the sale and distribution of
Eastman Professional Motion Picture Film
Fort Lee, N. J.; Chicago, Ill.;
Hollywood, Calif.



Always shoot it on EASTMAN FILM . . . You'll be glad you did!



SURE

every time buyer
reads

SPONSOR

SPONSOR

**BUT FOR EVERY TIMEBUYER
THERE ARE TEN OTHER DECISION
MAKERS BEHIND THE SCENES
WHO READ SPONSOR AS WELL**

Rarely indeed does one man alone determine when and where to place radio or TV business. That's why it makes sense to reach every decision maker possible with your message because every voice that helps to finalize a sale should know your story.

It's the chief reason your advertising will do so well in SPONSOR. SPONSOR reaches almost everybody who is anybody in air. All the timebuyers, of course, but more decision makers, too, at every level (in both the agency/advertiser category) than any other broadcast publication.

Proof?

Fair enough!

SPONSOR is the only broadcast publication that offers a complete circulation breakdown BY JOB CLASSIFICATIONS—listing the exact number of subscribers (with their names and titles) at every management level. We'll be happy to show it to you at your convenience and prove beyond doubt that SPONSOR reaches more teams that buy time than any other book in the field.

SPONSOR
sells the TEAM that buys the TIME

WRAP-UP

(Cont'd from page 81)

pital under treatment for a heart attack.

RADIO STATIONS

"Radio will without question deliver the biggest summer audiences in its history—and could well beat TV in number of people reached and total time spent with the medium."

This prediction made by Albert Sindlinger, president of the research firm bearing his name, highlights RAB's summer selling drive now underway.

Other plans by RAB include:

- A 114-page, in-depth summer media presentation to 4,400 advertisers and agencies, spelling out which media loses audiences in summer—and proves that radio doesn't;
- A multi-city series of presentations to key summer radio prospects;
- A special factbook on the size of automobile radio and its audience.

Plough now has five stations: Its latest acquisition—Storer's **WAGA**, Atlanta. The agreement to sell the station, according to **Storer**, is to gain FCC approval for the purchase of **KPOP**, Los Angeles, since the group already owns the maximum of seven stations.

Other station purchases: **KLX**, San Francisco, to **KFWB**, Los Angeles, president, Robert Purcell, director of operations of Crowell-Collier Publishing Co., for \$750,000 . . . **KROW**, San Francisco, to Texas broadcasters Gordon McLendon and B. R. McLendon, for \$800,000. The **McLendons own five other radio stations.**

Ideas at work:

• A zany April Fool's Day promotion: **WINS**, New York, played a different record backwards each hour, with five silver dollars awarded to listeners identifying the number, via telegrams. Between 10 a.m. and 5 p.m., station received 4,500 cables.

• How they promoted Easter: **WQAM**, Miami, bid a bunny, airing clues to its location . . . **WCKY**, Cincinnati, held a "flying Easter egg hunt," with a plane dropping colored ping pong balls in the area, redeem-

able for trading stamps . . . **WSAI**, Cincinnati, conducted a "Easter bonnet contest" for original hat creations submitted by listeners.

Stock firm buys fm: Burnham & Co., members of the New York Stock Exchange, to promote its Mutual Funds, ordered a 13-week, 30-spots-per-week schedule via **WNEN**, New York . . . Another business note: The Philco International Division, for a series of four Latin American programs to be beamed over the Inter-American network via **WRUL**, New York.

Station staffers: **Richard Gessner**, appointed station manager of **WKAL**, Rome-Utica . . . **Robert Mullen**, to general manager of the Cincinnati office of **WLW Promotions, Inc.** . . . **H. S. Basayne**, promoted to program director of **WCCO**, Minneapolis-St. Paul . . . **Bob Ryan**, to head the newly-created exploitation department of **KOMO-AM-TV**, Seattle . . . **Harry White**, to merchandising manager of **KFRE**, Fresno . . . **Robert Van Roo**, to promotion manager of **WTCN-AM-TV**, Minneapolis-St. Paul . . . **Thomas O'Connor**, to acting program manager, **WBAL**, Baltimore.

Add station staffers: **Jack Brusel**, named general sales manager for **WJR**, Detroit . . . **Frosty Mitchell**, to program director of **KIOA**, Des Moines . . . **Gary Seger**, program director, **KRIZ**, Phoenix . . . **James Yergin**, to director of advertising and promotion for **WOR**, New York . . . **Jay Clark**, to program director, **WAVZ**, New Haven . . . **H. Robert Reinhard**, to sales manager, **WGBB**, Freeport, L. I. . . . **Elliot Sanger, Jr.**, to promotion manager of **WQXR**, New York . . . **Donald Wilks**, to radio account executive in the New York office of Good Music Broadcasters.

REPRESENTATIVES

McGavren-Quinn underwent a general revamping with the resignation of **Donald J. Quinn**, executive v.p. in the rep company's New York office.

The change will send McGavren, president, to New York, and the firm will be called **Daren F. McGavren Co.**

Cy Ostrup, from the Los Angeles office, will take over as manager in San Francisco and Charles King will fill the newly created post of West Coast business manager.

The Katz Agency has developed a **Radio Programming Check List**, to provide stations with a way of obtaining a profile of their programming activities.

The 13-page questionnaire covers all areas of station programming, including music, news, promotion, production, public services, and such.

How the broadcast media and the insurance business are right for each other was discussed last week, by **Robert H. Teter**, v.p. and director of radio for **PGW**.

Teter spoke before the Life Advertisers Eastern Round Table in New York, emphasizing this point:

"Apathy toward the initial contact of the individual insurance salesman can be considerably relieved, as many insurance, banks and finance companies have determined, through pre-education via intelligent use of radio and tv."

Spot broadcasting needs all the support it can get: That's the theme behind the new ad campaign developed by **H-R Reps** and **H-R Tv**.

The promotion will cover the values and advantages of spot, plus the **H-R "Working Partnership"** concept of station representation.

Rep appointments: **WDIA**, Memphis, to the **Bolling Co.** . . . New St. Louis station **KPLR-TV**, expecting to begin broadcasting this month—to **PGW** . . . **WGHN**, Grand Haven, Mich., to the **John E. Pearson Co.**

Personnel notes: **Jerry Cronin**, to the San Francisco radio sales staff of the Katz Agency . . . **William Kelley**, to Am Radio Sales as an account executive . . . **Edward Sheridan**, to the sales staff of **H-R Tv, Inc.**

TV STATIONS

ARB will continue its Arbitron methodology in New York even though it's folded the instantiations set-up in Chicago and decided not to go through with its plans for L.A.

Cause for the Chicago pull-out:

Mark this market

on your list!

CENTRAL and SOUTH ALABAMA
... one of
Alabama's "Big Three"

ALABAMA

BIRMINGHAM



WSFA-TV

MONTGOMERY

Channel 12 NBC/ABC

MOBILE



WSFA-TV's
35 Alabama counties*

Population	1,109,600
Retail Sales	\$ 770,551,000
Food Store Sales . . .	200,215,000
Drug Store Sales . . .	22,215,000
Automotive Sales	173,331,000
Gasoline Service Station Sales.	68,402,000
Effective Buying Income . . .	\$1,146,641,000

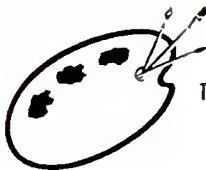
WSFA-TV dominates with 63.1% *average share of audience* in the second largest Alabama market . . . an area no other medium or media combination can deliver!

These ratings were proved in a recent television survey conducted for 16 TV stations in 25 Central and South Alabama counties! One big reason for this outstanding coverage? WSFA-TV has the TOP 60 SHOWS in an area of over one million population, with one-third of a million automotive registrations!

Mark Central and South Alabama on your list . . . and buy it with WSFA-TV!

*Market area defined by *Television Magazine*, plus 6 counties consistently proving regular reception. Does not include 3 Georgia and 3 Florida bonus counties.

Data from *Sales Management Survey of Buying Power*, May, 1958



THE WKY TELEVISION SYSTEM, INC. • WKY-TV AND WKY OKLAHOMA CITY • WTWT TAMPA - ST. PETERSBURG

Represented by the Katz Agency

TELEVISION IN KANSAS IS KTVH

SERVING PLUS
14 OTHER IMPORTANT
KANSAS COMMUNITIES

BLAIR TELEVISION ASSOCIATES

HUTCHINSON

STUDIOS IN HUTCHINSON AND WICHITA
HOWARD O. PETERSON, GEN. MGR.

**No. 1
RATED
A.M. SHOW**



MORT NUSBAUM

Top Team

•

Rochester 4, N.Y.
NATIONAL REPRESENTATIVE
The Bolling Co., Inc.

Three of the four local tv stations withdrew their support on the ground that nighttime Arbitron showed an unsatisfactory sets-in-use. Only station inclined to go along was ABC TV's WBKB.

ARB's investment loss, according to estimates, could run over \$100,000. On the basis of what's happened in Chicago and L.A. to ARB, the industry expectation is that Nielsen will keep its own instantaneous audience measurement systems on the shelf for the time being—if not forever.

During its very brief operation Arbitron revealed this interesting sidelight on Chicago audiences: prestige dramatic shows—for instance, *For Whom the Bell Tolls*—don't fare anything as well as they do in New York and other key markets.

The Corinthian Broadcasting Corp. took a major step towards expanding its news services last week, via the addition of a Washington News Bureau: **News Associates**.

The group, headed by Herb Gordon, will create a special news service tailored to meet the local and regional requirements of the Corinthian stations, and will operate under the direction of each station's news director.

Ideas at work:

- How they celebrated their 10th anniversary: **WTWJ**, Miami, ran a contest to find all children in the area born on the same day the station went on the air, holding a huge birthday party for the winners. In addition, the Miami station has published a magazine dubbed "Ten Year Report," highlighting each year of the station's growth.

- **KSTP-TV**, Minneapolis-St. Paul, ran a guess-the-number-of-jelly beans contest for three weeks, via its Treasure Chest show, and netted a total of 46,137 entries—an average of 2,333 per day. The prize: A \$500 Easter wardrobe.

Business notes: In one of the largest single purchases of tv time in West Coast annals, **Barnhart-Morrow** (for its food products) signed for **\$1 million** worth of commercial time on **KHJ-TV**, Los Angeles . . . Orange Crush Soft Drink and Home Steam Laundry, for segments of *The Top Ten Dance Party* syndicated tv

dance series on **WDEF-TV**, Chattanooga, Tenn.

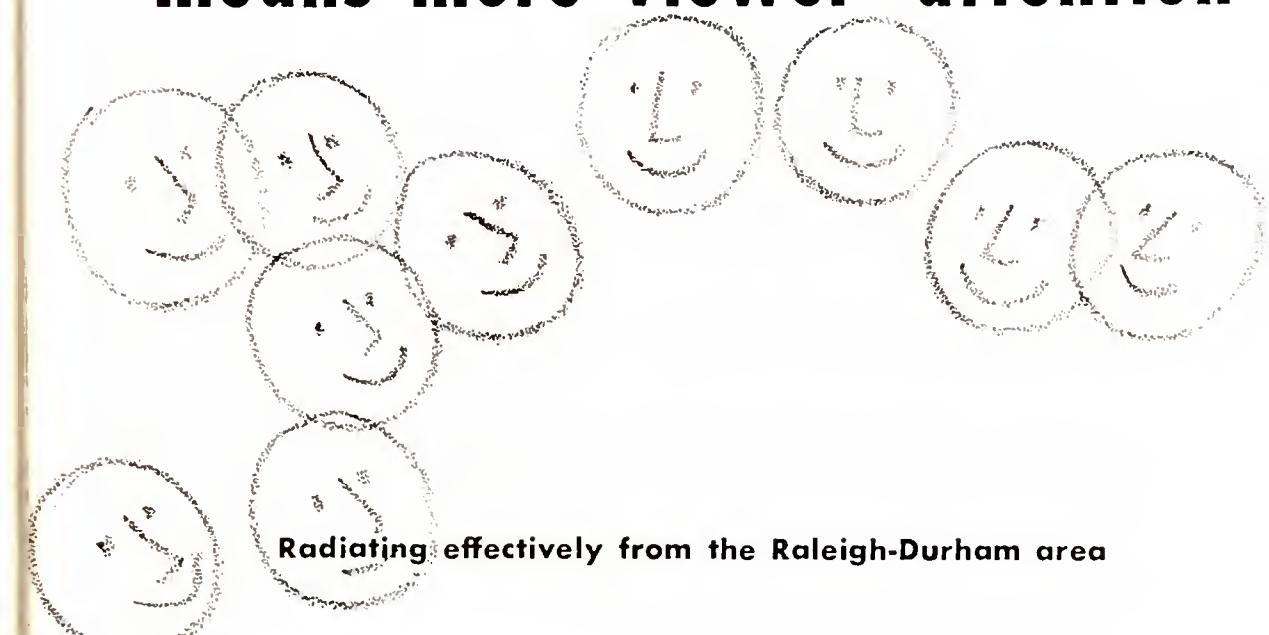
Thisa 'n' data: **WXIX**, Milwaukee, the CBS affiliator which went dark last month, sold to **WXIX, Inc.**, with Gene Posner, president. He's also president of Cream City Broadcasting Co., licensee of **WMIL**, Milwaukee . . . **WJAR-TV**, Providence, is sending a production crew to Europe to produce sound films for its *The World Around Us* series . . . **WTFT**, Tampa, is sending Germany's Chancellor newspaper rulers to ad and agency execs . . . New headquarters: **WKYT**, Lexington, Ky., will be moving its offices in a couple months. A new transmitter will give the station a power increase of 12½ times its former strength.

Add kudos: Lawrence Rogers, president and general manager of **WSAZ, Inc.**, presented with a special award at the Advertising Awards meeting of the Huntington Ad Club for its telecasts of the NCAA Basketball Tournaments . . . U. S. Army awards for *The Big Picture*, to **WCBS-TV**, New York and **KBET-TV**, Sacramento . . . National Headliner Club awards to **KMON-TV**, St. Louis and **WTAE**, Pittsburgh . . . **Inez Simons**, of **KTTV**, Los Angeles, cited with the first place award for writing a tv newscast script, by the California Association of Press Women.

On the personnel front: **James Szaho**, appointed general sales manager; **Robert Adams**, assistant sales manager; **Bill Seherton**, national sales manager and **Murry Salberg**, to director of advertising and sales promotion for **WABC-TV**, New York . . . **Charles Hinds, Jr.**, to director of programing for **WBBM-TV**, Chicago . . . **Donald Quinn**, named general sales manager for **WNTA-TV**, New York . . . **Richard Dawson**, to assistant sales manager of **KTRK-TV**, Houston . . . **Gene Stewart**, to art director for **KOBO-TV**, Oklahoma City . . . **Richard Roll**, to director of news and special events at **KENS-TV**, San Antonio . . . **Bill Key**, to director of engineering, **KOBO-TV**, Oklahoma City . . . **Mervin Dureau**, to promotion manager of **WLW-C**, Columbus, O. . . **John Conomikos**, appointed sales representative at **KDKA-TV**, Pittsburgh.

Superlative Equipment

means more viewer attention



Radiating effectively from the Raleigh-Durham area

Good programming attracts viewers — good "delivery" holds them! And WRAL-TV provides its skilled staff with the finest facilities....

The station is furnished throughout with new General Electric equipment.

There are two mammoth studios, one 60 x 60 feet and another 60 x 40 feet, each with a 20-foot ceiling.

The studios are equipped with seven cameras, a rear-screen projector, and three 70-circuit lighting boards.

A \$100,000 remote unit is equipped with four cameras.

North Carolina's first Ampex Videotape recorder provides money-saving advantages with "live" quality for commercials and programs.

Topnotch equipment, staff and studios help account for the unequalled rating record of WRAL-TV — tops in the Raleigh-Durham area. Here's the brightest screen for sales messages in central and eastern North Carolina.

Are you on?



THE REGIONAL STATION WITH THE REGIONAL PERSONALITY

WRAL-TV

FULL POWER CHANNEL 5 NBC AND LOCAL COLOR

Fred Fletcher, Vice Pres. & Gen. Mgr.
Raleigh, North Carolina

Serving the area from
Greensboro to the coast,
from Virginia to the
South Carolina line—a total
of more than two million
population

CAROLINA'S Colorful CAPITAL STATION

• REPRESENTED BY H-R, INC.



GEO. HANDLEN

Popular air salesman

Another Reason

KXOA

NO. 1*

is in
DYNAMIC
SACRAMENTO

Pulse Oct. '58 (Latest Metro)

Rep: McGavren-Quinn

VP-Mgr: Howard Haman



THEY'RE ALL YOURS

50,000 TV HOMES

FOR JUST \$1 PER THOUSAND

ANY TIME—ANY DAY

With nearly 80% TV saturation in this single-station market, you're assured of 1000 homes reached for every dollar spent. Put your next campaign on

KMSO-TV

ABC • CBS • NBC

MISSOULA, MONTANA

GET THE PICTURE FROM FORJOE

NECCO

(Cont'd from page 35)

Necco's total distribution). The dime bars in grocery stores are packaged three for a quarter—the nickel bars, six for a quarter.

The specialty line of Candy Cupboard chocolates, upper-range priced at \$1.10 per pound and more, gets seasonal gift pushes on tv before important candy-giving holidays—Christmas, Valentine's Day and Easter. Commercials for these boxed items are incorporated into the company's major-minor pattern of two product mentions per tv spot.

First component in the success of the tv campaign, in the opinion of Ad Manager Drown, is the excellence and uniqueness of the Necco candy line. In an industry where many candies—particularly bar varieties—bear unusual resemblance to each other, Necco's line has distinction. It also has 112 years of proven performance!

These are strong sales points in building consumer and broker-retailer acceptance. Canada Mints, developed in 1847, was the first candy product to be machine-produced in this country. And Necco for 71 years has been part of the childhood of almost anyone you talk with. The 22-year-old Sky Bar features four molded chocolate sections with a different filling in each. Its tv success forced the company to buy more special manufacturing equipment in 1957 and it needed still another year for production to catch up with demand. The Rolo bar, a chocolate cup with creamy coffee filling, was the company's first imported item. Necco acquired the franchise from a British firm in 1956 and started production the following year.

Rolo's tv debut, says the ad manager following good down-the-line distribution—"gave us a sales volume which approached figures of some of our products which had been established for 50 years."

More specific evaluations of the tv advertising program are being planned by the agency and its top Necco account people at LaRoche—Phil Cleland, v.p. and account supervisor, and Don Shaw, account executive. They know they've had sales success with spot television but they want to determine some of the specifics, such as the copy approach

which best reaches the viewer, the contrasts between time periods, correlation between ad effort and sales.

Necco continues to gear for expansion as it prepares blueprints for the future. A current move absorbing company strategists is conversion from two sales forces to one. One sales team will now service both the Necco and Candy Cupboard lines, a recent switch in field selling.

Mr. Coffin, as general merchandise manager, works with the management team—Mr. Drown, Gordon Hentz, director of marketing, Charles McQueeney, market research director, and W. Arthur Warren, general sales manager—to broaden and deepen the inroads which have been made.

Most of the direct servicing and sales by Necco field men at this point is done with grocery store and supermarket retailers. This amounts to about 30% of all Necco sales. The other 70% of merchandise is sold to some 6,500 brokers who, in turn, sell and ship the candy products to "mom and pop" stores, variety and department stores, drug outlets.

With the increasing competition for display space and inventory in these many stores, candy producers have been forced to take aggressive action. The most progressive companies—such as those mentioned (Necco, Sweets, Chunky, M & M)—are in the vanguard of a changing industry which is evolving from backward approaches to forward looks.

As one candy industry executive said, "The days are going—and happily! when small, individually-owned or family-owned companies are thinking in a narrow-minded way, taking the profits and spending them rather than plowing them back into the company toward expansion."

Necco's tv ad expansion is based very simply on sales gains. Account Supervisor Cleland says "We know tv has moved merchandise. It's helped us establish a brand name, it's given us an all-family audience at a low cost-per-1,000 and it's flexible which we, as a sectional advertiser, require."

One of his points: "In evaluating the worth of advertising we need to check performance over and beyond the selling of goods. We can't disassociate advertising from the overall profit picture."

Ad Manager Drown expects to keep on investing more money in tv on the basis of past performance.



THE QUALITY TOUCH



Here is where "quality" enters the product picture. It is here the trained eye can detect and formulate that which makes one product stand head and shoulders above the rest.

There is no laboratory for measuring the "quality touch" of today's better radio and television station operations. And yet, it does exist....to be sensed, sought after, and valued by those who know its importance to any successful campaign.

PROFITABLE



says Martin Umansky, General Manager

KAKE-TV

WICHITA, KANSAS

Every single feature in the Warner Bros. library is profitable, according to KAKE-TV's General Manager, Martin Umansky.

"The value of any library depends not on the top features alone, but on the entire list. Out of the Warner Bros. library, we've created a special afternoon theatre showing only the so-called 'lesser' features. This program alone has practically paid for the entire library of 750 features."

The Warner Bros. library has made outstanding profits for stations, large and small, in every part of the country. Join the profit parade. Get in touch with us today.

u.a.c.i.

UNITED ARTISTS ASSOCIATED, INC.

NEW YORK, 345 Madison Ave., Murray Hill 6-2323
CHICAGO, 75 E. Wacker Dr., DEarborn 2-2030
DALLAS, 1511 Bryan St., Riverside 7-8553
LOS ANGELES, 9110 Sunset Blvd., CRestview 6-5886

Tv and radio

NEWSMAKERS



Alan D. Courtney has been elected v.p., nighttime programs, for NBC TV. He has been director of nighttime programs since September, 1957. Courtney joined NBC in L.A. in 1947, and transferred to the station relations department in N. Y. in 1952. He was named sales and programing administrator for the web's *Today*, *Home* and *Tonight* shows in 1955 and executive producer of the *Steve Allen Show* in 1956. Also appointed: Carl Lindemann, Jr., to v.p., daytime programs for NBC TV. With the network since 1948, Lindemann was formerly director of daytime programs.

Roland V. Tooke, Cleveland area v.p. of the Westinghouse Broadcasting Co. in charge of KYW-AM-TV since 1956, has been appointed executive v.p. of WBC. Tooke entered the tv industry in 1941 when Philadelphia's WPTZ was operated by the Philco Corp. He was named assistant general manager of that station in 1945, and general manager in 1953—the time the station was purchased by Westinghouse. Tooke is a member of the Tv Pioneers of America. He was graduated from the Wharton School, U. of Pa., and served with the Navy during World War II.



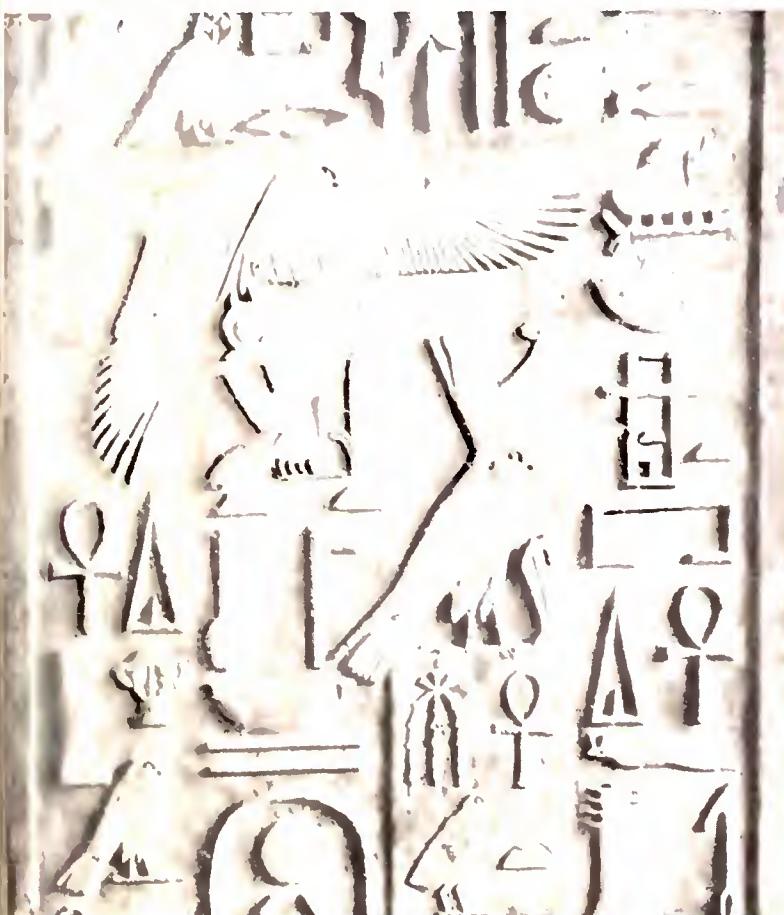
Hugh B. Terry, president and general manager of KLZ-TV, Denver (a subsidiary of Time, Inc.), accepted for his station last week, the Alfred I. duPont tv award. The significance: KLZ is the only station to win this award for the second time—the first being in 1948 for radio. A long-time industry leader, Hugh Terry, has been the recipient of many awards for his station,

among them being the Peabody and Sigma Delta Chi awards presented last year. Another duPont winner is WSNY, Schenectady.

Lionel F. Baxter has been named director of coast-to-coast radio operations of Storer Broadcasting Co. effective 1 June. Baxter was formerly v.p. and managing director of WIBG, Philadelphia and will continue in this position until a successor is appointed. Baxter has established an outstanding record as a sales-getter and manager and has brought WIBG into a leading position of importance in the Philadelphia market. In his new position, Baxter will report to William E. Rine, Storer v.p. in charge of radio.



as basic as the alphabet



EGYPTIAN

From a multitude of pictograms, ideograms, and phonograms, the modern alphabet developed through the ages. For example, our letter *L* probably started as the Egyptian sign for *cord*.



PHOENICIAN

Devising a rude alphabet from the complex jungle of Egyptian signs, the Phoenicians created about 20 letters. The symbol for *cord* became their letter *tamed* (ax goad).



GREEK

Using the basic Phoenician symbols, the Greeks changed the form of some letters and devised a few of their own. In the process, *tamed* became *lambda*.

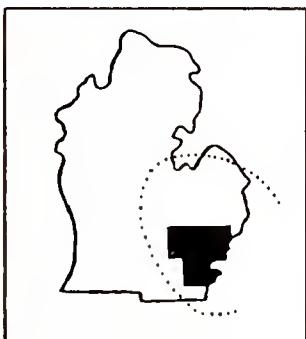


ROMAN

The alphabet traveled to the Etruscans and then to the Romans. Again, some letters were altered, new ones added. From the Greek *lambda*, the Romans created the modern *L*.



Historical data by
Dr. Donald J. Lloyd,
Wayne State University



Love that
WWJ coverage!

Seventy per cent of Michigan's population commanding 75 per cent of the state's buying power lives within WWJ's daytime primary coverage area.

Long-time leadership makes WWJ your Basic Radio Buy in the Detroit-Southeastern Michigan Market. To its 81 per cent adult audience, WWJ represents modern radio entertainment and service at its very best.

Live your Detroit Campaign with salesmaking personalities like Hugh Roberts, Faye Elizabeth, Dick French, Bab Maxwell, and Jim DeLand—with product displays at WWJ's exclusive "radia-vision" studios at Northland and Eastland Shopping Centers. Buy WWJ—it's the **basic** thing to do!

WWJ AM and FM **RADIO**

Detroit's Basic Radio Station

Owned and operated by **The Detroit News**
NBC Affiliate

National Representatives: Peters, Griffin, Woodward, Inc.

SPONSOR SPEAKS

Attacks on radio news

As radio assumes more and more leadership in the presentation of news on a local and community level, it is inevitable that its position will be strenuously attacked.

Such attacks reached a new high in bitterness last week in Cleveland when the *Cleveland News* took front-page editorial space to denounce its radio competition.

The Cleveland paper ridiculed both the amount and quality of radio station news coverage and suggested that newscasts are inadequate because they come from private sponsors "with natural reservations about controversial matters."

Such an allegation is, of course, completely unfair and not based on facts. Radio station men know full well that sponsor interference with news material is so rare as to be almost non-existent. But the charge is a good example of the lengths to which some newspapers apparently will go in their efforts to smear the air media.

We suggest that radio, far from being disheartened by such attacks, should strengthen its determination to provide the nation with its most thorough, comprehensive, convenient news coverage.

Obviously, the newspapers are feeling the effect of radio competition, or they would not be squawking so loudly.

Spot's paperwork jungle

In this issue (page 10) SPONSOR concludes a two-part article on the "paperwork jungle" which agencies face in buying spot radio and spot tv campaigns.

It is a tribute to spot's vitality and value as an advertising medium that it has managed to build up its present volume in spite of the exasperating, time-consuming, back-breaking details which are involved in spot purchasing.

But it is undoubtedly true that spot would enjoy even greater prosperity if it could be made easier to buy. We call on every station operator and representative to redouble his efforts to simplify and streamline his spot operation.

THIS WE FIGHT FOR: *Realistic rate structures for both branches of air media, with reasonable rates based on advertising values, and rate policies which are fair, just and equitable.*

10-SECOND SPOTS

Unpop tunes: An adman suggests a record album called, *Music To Resign Accounts By*. Some possible titles

I've Had It
That's All I Want From You
The High and The Mighty
Long Before I Knew You
The Great Pretender
I Don't Hurt Anymore
There'll Be No Teardrops Tonight
Hearts of Stone

More un pops: To give equal time to ad clients, here's another album called, *Music To Drop Agencies By*, which might include these titles—

Gotta Travel On
The Happy Wanderer
There'll Be Some Changes Made
The Party's Over
Let Me Go, Lover
Wrong, Wrong, Wrong
Don't Blame Me
Because of You
Cry Me a River
It Only Hurts for a Little While

Why not? Letter requesting permission to remove an object from premises received by the super of a Madison Avenue building from a tv production firm

"Dear Sir:

Please pass one casket for a small, thin midget."

Code of the West: Mark Foster, program director of WGST, Atlanta, tells of the 10-year-old tv Western fan who turned in to his teacher a drawing of a cowboy walking into a saloon. The teacher objected to the subject matter, felt it not good taste in one so young to have included the saloon. "But he's not going in for a drink," said the boy; "he's just going in to shoot somebody."

Quote: "I should be a Piel Brothers fan (my name being Peale—spelled the right way) but I don't approve of beer ads,"—Dr. Norman Vincent Peale in *TV Guide*.

Switcheroo: *Thud*, KDKA, Pittsburgh, "magazine of brick throw" carries a parody ad of a deep-sea diver with the caption, "A Sinking Man's Smoke." Reminding us of the restaurant sign: "A Thinking Man's Gefilte Fish."

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Station B 26
Station C 31

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KETV...40
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